

MUSICAL AMERICA

MAY 10, 1932



BENIAMINO
GIGLI

The Celebrated Italian
Tenor Concluded His
Twelfth Season of Opera
and Concerts in America
With His Third New York
Recital, May Ninth

Nino Vayana

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NEW STRIDES IN AMERICAN MUSIC BY DAVID STANLEY SMITH

MALIPERO'S "FINTO ARLECCHINO" BY A. WALTER KRAMER

YOUTH SERVED AT YADDO FESTIVAL BY IRVING KOLODIN

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A YEAR

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CENTS
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LIST OF ARTISTS 1932-1933

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SOPRANOS

Editha Fleischer
Metropolitan Opera Co.
Helen Jepson
Philadelphia Grand Opera
Patricia O'Connell
N. Y. Opera Comique
Emily Roosevelt

TENORS

Walter Widdop
Covent Garden Opera—London
William O'Donnell

PIANISTS

Benno Moiseiwitsch
Harriet Cohen
Severin Eisenberger
Frank Sheridan

ENSEMBLES

Roth String Quartet
Swastika String Quartet
Compinsky Trio

CONTRALTOS

Muriel Brunskill
Grace La Mar
Rose Bampton
Philadelphia Grand Opera

BARITONES

Friedrich Schorr
Metropolitan Opera Co.
Ivar Andresen
Metropolitan Opera Co.
Donald Pirnie
Robert Crawford

INSTRUMENTALISTS

Lea Luboshutz—Violinist
Maurice Marechal—'Cellist

SPECIAL

Dorothy Gordon
Folk Songs in Costume

CHORAL ORGANIZATIONS

Chicago A Cappella Choir.
Noble Cain, Conductor
The Mediaevalists
(Polyphonic Choir of 16 Voices)
Father Finn, Conductor

Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND

ROCHESTER OPENS SECOND AMERICAN MUSIC FESTIVAL

Four Days' Sessions, Arranged by Dr. Howard Hanson, Include Interesting Programs of Ballets, Choral, Orchestral and Chamber Music by Native Composers — Rochester Philharmonic, Eastman School Symphony and Chorus, and Other Groups Heard

ROCHESTER, May 5.—The Eastman School of Music opened its second annual festival of American music in the Eastman Theatre on the evening of May 3 before an audience that filled the auditorium. The Eastman School Symphony and Chorus furnished the program.

Samuel Belov, conductor of the orchestra, led John Powell's "Natchez-on-the-Hill," which had been heard here recently at the last American Composers' concert, the Suite from Eric DeLamarter's "The Betrothal" and Charles T. Griffes's "Pleasure Dome of Kubla Khan." Herman H. Genhart, director of the chorus, conducted the singers and orchestra in "Exultate Deo" by Mabel Wheeler Daniels. Dr. Howard Hanson, director of the festival, conducted the cantata by Bernard Rogers, "The Raising of Lazarus." The soloists for the last work were Grace Seibold, soprano, Marie Keber Burbank, contralto, and Edward Van Niel, tenor.

The young symphonic players did great credit to themselves and their conductor for their excellent playing, and for the discrimination and delicacy of their accompaniments. The chorus sang the difficult music of the cantata with dramatic feeling and clarity of tone. Doctor Hanson and Mr. Rogers were given an enthusiastic reception at the close. The inspiring Williams choral work was stirringly done. Mr. Belov and Mr. Genhart were warmly greeted by the audience.

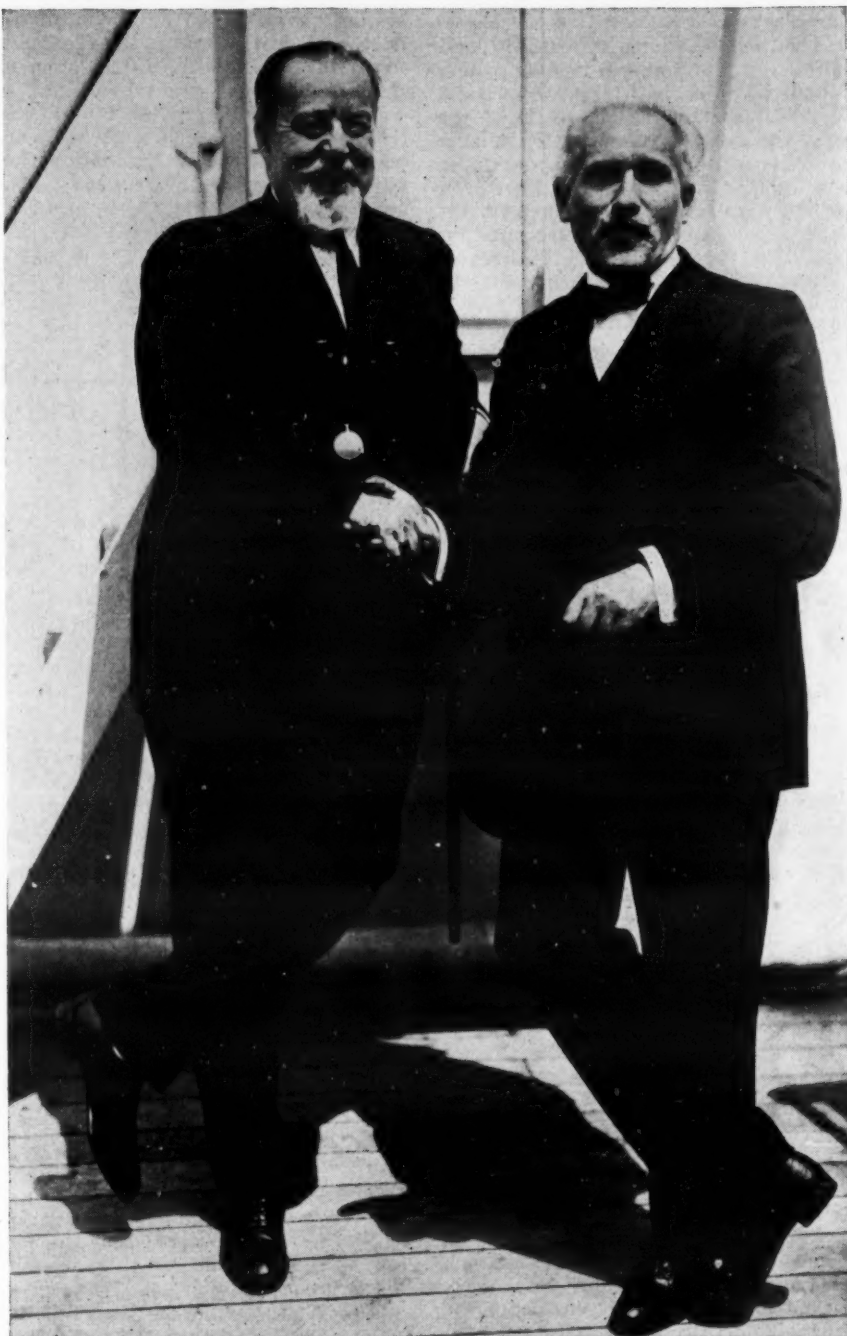
Repetitions Are Given

The second event in the Festival presented the Eastman School Little Symphony, Karl Van Hoesen, conductor, and the Hochstein Quartet in a varied program of music that had had previous presentation at former American Composers' concerts. The program opened with Quincy Porter's Ukrainian Suite for Strings, Ernest Bloch's Four Episodes for Chamber Orchestra, Deems Taylor's "Through the Looking Glass," Howard Hanson's String Quartet in one movement, a Suite for violin, piano and percussion by Martha Alter Douglas, and Bernard Wagenaar's Sinfonietta.

Taylor's charming music and the Sinfonietta were perhaps the outstanding compositions. They were beautifully

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Reconciled, Friend Giulio Sees Friend Arturo Sail



News Events

No Event of Years Has Interested and Pleased New York's Musical Population More Than the Reconciliation of Arturo Toscanini and Giulio Gatti-Casazza during the Brief Visit of the Former to New York at the End of April. The Metropolitan Opera Generalissimo Went on the Ile de France to Bid the Great Conductor Bon Voyage, and This Photograph Was Taken on Deck Shortly Before the Ship Sailed. (See Page 4)

Announce NBC Contest Winners

Winners in the contest for American compositions conducted by the National Broadcasting Company were announced May 8 by M. H. Aylesworth, president of the NBC. The names of the composers, four men and one woman, together with the amounts of the awards and the titles of the compositions, follow:

Philip James, New York, "Station WGBX," \$5,000.

Max Wald, Paris, "The Dancer Dead," \$2,500.

Carl Eppert, Milwaukee, "Traffic," \$1,250.

Florence Grandland Galajikian, Maywood, Ill., "Symphonic Intermezzo," \$750.

Nicolai Berezowsky, New York, Sinfonietta, \$500.

All the composers are American citizens, as stipulated in the rules.

YADDO FESTIVAL BRINGS HEARING OF NATIVE WORKS

First Gathering of American Modern Composers Held at Trask Estate in Saratoga Springs, N. Y.—Performances of Stimulating Chamber Scores Given in Several Days' Sessions—Conference Between Composers and Critics Is Feature

By IRVING KOLODIN

SARATOGA SPRINGS, N. Y., May 5. —Dominated by the spirited Aaron Copland, the first Yaddo festival of Contemporary American music closed with an eventful and interesting session on Sunday afternoon, May 1. Mr. Copland it was who formulated the plan of the festival, and selected its program. Thus, it presented a cross-section of a definite phase of American music, being devoted entirely to chamber works, piano music and songs. Nearly 200 musicians, music-lovers and even a few curious critics gathered for the week-end, coming from New York, Boston and other cities of the Eastern States. They heard eight compositions which were on this occasion performed publicly for the first time, three more that had not been played before in this country, and a dozen other works that have been heard in the past only at the League of Composers' concerts in New York, or in similar esoteric circles.

Gathered in the memorial room of the Trask mansion, which with the grounds in which it is situated forms the Yaddo estate, bequeathed as a permanent retreat for artistic workers by the late Mr. and Mrs. Spencer Trask, the audience heard these works under ideal circumstances; through the windows one could see a vast expanse of wooded hills beyond the even lawns that fringe the house. Here the doctrine of American music was preached, in sonatas and string quartets, to a group of listeners singularly engrossed and responsive.

High Standards Upheld

On the whole, the musical quality of the festival was remarkably good; with so many works juxtaposed, one could soon discern that aside from the question of a complex idiom, there were good works, with strong, well-integrated themes, and a sense of form, and weak works, lacking one or another of those things. More strikingly one realized that, as our familiarity with modern music grows, the question of inherent value rises more sharply in relief, and those composers who have been hiding sterility and commonplace ideas under the cloak of an advanced manner, cannot longer protest about being "misunderstood."

Of the new works, the deepest impression was made by the String Quartet of Israel Citkowitz, which opened

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TOSCANINI AND GATTI-CASAZZA END OLD FEUD AFTER NOTABLE BENEFIT CONCERT

Reconciliation Is Brought About in Estrangement That Lasted Seventeen Years, as Climax of Brief Visit of Conductor to Aid Needy Musicians—Schola Cantorum Participates with Philharmonic in Notable Performance of Beethoven Ninth Symphony—Rethberg, Matzenauer, Martinelli and Pinza in Solo Quartet

TODAY'S Titan among conductors, Arturo Toscanini, crossed the Atlantic, devoted parts of four days to rehearsing the New York Philharmonic-Symphony and the chorus of the Schola Cantorum, conducted in Carnegie Hall one of the most stirring concerts this historic auditorium has known and sailed two days later for Europe. Mr. Toscanini arrived on the Ile de France April 25, and departed on the same liner, April 30. Besides the memorable concert on the night of Thursday, April 28, given in aid of the unemployed musicians of New York, the conductor's short stay in Manhattan was signalized by an event long devoutly hoped for by many of his admirers, but for many years apparently out of the question. This was a reconciliation between Mr. Toscanini and Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, once comrades and co-workers, not only at the Metropolitan, but at La Scala in Milan, but bitterly estranged since Mr. Toscanini resigned as chief conductor of the Metropolitan seventeen years ago.

Mr. Toscanini's program at the special benefit concert closed with a hymn to "the brotherhood of man," as found in Beethoven's colossal setting of Schiller's "Ode to Joy," as the concluding movement of the Ninth Symphony. With two excerpts from "Parsifal," the Prelude and the Good Friday Spell, the Beethoven symphony bespoke in music of great power and eloquence the "brotherhood" among musicians, Mr. Toscanini having come 5000 miles at his own expense to conduct, without remuneration, a concert that was a highly successful effort to raise funds for brothers in distress.

Brought Together by Friends

Mr. Toscanini's reconciliation with his compatriot of the Metropolitan, vainly sought by mutual friends in other years, came as a climax of this mission of helpfulness and good will. It was understood that Mr. Gatti-Casazza, with Mrs. Gatti-Casazza, would attend the concert in Carnegie Hall. The Metropolitan generalissimo was afflicted with a heavy cold and Mrs. Gatti-Casazza went alone. With others paving the way, and accompanied by Bruno Zirato and Margherita De Vecchi, she went to Mr. Toscanini after the concert and he in turn went with her to Mr. Gatti-Casazza's room at the Savoy Plaza. There the two men were alone for so long a time that an after-the-concert engagement for Mr. Toscanini had to be delayed. No statement was forthcoming except that there had been a complete reconciliation and that

the two famous Italians were again friends, as they had been when Mr. Gatti-Casazza was general manager of La Scala and Mr. Toscanini chief conductor and later when they occupied the same posts at the Metropolitan, until the break in 1915.

The next day, the pair had lunch together and talked for several hours. When Mr. Toscanini sailed on the Ile de France, Mr. Gatti-Casazza went to the ship to see him off and there was again a protracted visit in the conductor's cabin. They were photographed together, arm in arm, on deck. Sailing on the same ship was young Yehudi Menuhin, with his father, and Toscanini spoke in high praise of the boy, whom he greeted with unusual cordiality when they met on deck. No new light of any kind was thrown on the causes of the long estrangement between the two men who were once regarded as the Damon and Pythias of opera. None of the old stories was touched upon, either by way of confirmation or denial. Both men appeared desirous of burying their quarrel as if it had never been.

Conducts with Familiar Vigor

With the city buzzing over the Toscanini-Gatti rapprochement there was less solicitude than there might have been otherwise over the condition of the conductor's right arm, which had caused him to curtail his activities with the Philharmonic last December. At the benefit concert he conducted with his familiar fire and energy, assuming and carrying through the burdens of a program of heroic proportions, without any unusual signs of fatigue and with nothing to suggest that he was sparing or favoring the shoulder disabled last winter by bursitis.

The concert assembled in Carnegie Hall an audience as brilliant and as notable for the number of distinguished musicians it contained as any of the season, comparing even with that of the opening of the opera in its distinction. Orchestra seats cost \$10, four times the charge for the regular Philharmonic-Symphony tickets. All were

sold and there were numerous standees. Total receipts were placed at \$26,257, which, when expenses were deducted, left about \$25,000 for relief purposes.

When Toscanini appeared on the platform, the audience rose to greet him, as did the orchestra, the chorus and the members of the solo quartet: Elisabeth Rethberg, Margaret Matzenauer, Giovanni Martinelli and Ezio Pinza. This was the first of a series of demonstrations in behalf of the ignescent maestro.

With the familiar sharp rap of the baton on a music stand, the orchestra was launched upon the "Parsifal" Prelude. Broad of tempi, it was played with that searching poignancy that was so unforgettable an attribute of the first and last acts of the Toscanini "Parsifal" at Bayreuth last summer, though the tonal quality was not always of the Philharmonic's best, particularly in unisons and some woodwind passages where the intonation had minor discrepancies as between the instruments.

Minutely refined and rarefied was the Good Friday Spell that followed; a tonal vision of flowering meadows to recall Wagner's own description, in his autobiography, of the day when he first

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PLAN OUTDOOR CONCERTS

Orchestra under Altschuler to Give Summer Series in New York

Plans have been completed for a series of summer concerts to be given by the New York Orchestra, Inc., conducted by Modest Altschuler, at the George Washington High School Stadium, 191st Street and Audubon Avenue. The concerts are scheduled to begin on the evening of July 5 and to continue for a period of eight weeks.

Popular admission prices have been announced for the series. More than half of the stadium's 20,000 seats will cost only fifteen cents when bought in blocks of ten, or twenty-five cents when purchased singly. Other prices are fifty cents and \$1.

Any profit from the concerts will go to the School Relief Fund, it is announced. If the concerts prove to be as popular as is expected they will be given five nights a week.

Ravel Piano Concerto Introduced at Philadelphia Concert by Stokowski

PHILADELPHIA, May 5.—The American premiere of Ravel's new Piano Concerto, which the composer said took him two years of hard work to achieve, marked the April 22-23 concerts of the Philadelphia Orchestra, the Boston Symphony giving the work in its home city on the same days. Sylvan Levin, the brilliant young assistant conductor of the Philadelphia Grand Opera Company, who assisted Mr. Stokowski in the preparation of "Wozzeck," was the soloist and won great applause at the end of each movement and an ovation at the end for his superb technical mastery of the exigent material and his fine understanding of the composer's meaning.

Ravel definitely set out in this work to write what he called "a true concerto," a brilliant work "aiming less at profundity than at setting in relief the virtuosity of the pianist." But he neglected no opportunity to display command of orchestration, and attained many unusual and scintillant effects,

with a somewhat reduced orchestra, including some unaccustomed instruments and singles of some of those usually played in pairs.

The symphony was the Sibelius Fourth, played with great consideration for its sombre and mystic moods. Very beautiful readings of the Bach Chaconne and Passacaglia, in the Stokowski-ascribed transcriptions, concluded the program.

The twenty-eighth pair of concerts of the Philadelphia Orchestra, on April 15-16, included two of the works that were runners-up in the voting for the second request program, excerpts from "Tristan und Isolde" and the "Pathétique" Symphony. The conductor made a congruous and continuous arrangement of the Wagner love canticle, under three heads, Vorspiel, "Liebesnacht" and "Liebestod," which was played glowingly. The second section included much of the second act, with some passages from the first and third.

W. R. MURPHY

Rochester Opens Its Second Festival of Music by Americans

(Continued from page 3)

played, as were the other orchestral numbers. The Hochstein Quartet gave a masterly performance of Hanson's difficult music.

The Suite was an amusing jazz satire. The composer at the piano gave crisp and vigorous support to the wailing violin and snarling percussion. Mrs. Douglas was recalled twice. The audience filled the hall and was most cordial to the composers and performers. Doctor Hanson, Mrs. Douglas, Mr. Wagenaar and Dr. Daniel Gregory Mason, whose Prelude and Fugue for piano and orchestra was scheduled for performance at the next concert, were in the audience.

As was the case last year, all the performances of the festival were free.

The programs of the last two days, including the premiere of Bernard Wagenaar's Second Symphony on May 5, and the ballet productions of Herbert Elwell's "Happy Hypocrite" and John Alden Carpenter's "Skyscrapers," on May 6, will be reviewed in the next issue of MUSICAL AMERICA.

MARY ERTZ WILL

National Federation of Music Clubs Announces Tenth Contest for Young Artists

The National Federation of Music Clubs, Mrs. Elmer James Ottaway, president, has announced its tenth Biennial Young Artists' Contest, the finals of which will be held during the Biennial Convention at Minneapolis in April, 1933. Seven awards of \$1,000, or \$500 and a New York appearance, will be given by the Federation to the winners in seven classifications—piano, violin, 'cello, organ, woman's voice, man's voice and opera voice.

In addition the Schubert Memorial, Inc., which will hold its contests in conjunction with the Federation contests, will give two of the seven winners an appearance with a major orchestra in New York. The Schubert Memorial, Ossip Gabrilowitsch, president; Mrs. Ernest Hutcheson, chairman of the board of directors, and Mme. Olga Samaroff, secretary, will provide half of the judges.

The Federation will also sponsor Student Musicians' Contests, proceeding from States to districts, to encourage further study upon the part of contestants who are not yet ready to enter the concert field.

Further information about these contests may be secured from Mme. Olga Samaroff, 1170 Fifth Avenue, New York, or from Mrs. Byrl Fox Bacher, National Federation chairman of Young Artists' Contests, Music Department, University of Michigan, Ann Arbor, Mich.

Pulitzer Scholarship Awarded to Ernst Bacon

The annual Pulitzer Traveling Scholarship in music has been awarded this year to Ernst Bacon, composer and pianist, of San Francisco. The award, which is equivalent to about \$1,800, is bestowed each year on an American composer to provide means for travel and study in Europe.

Daughter Born to Mr. and Mrs. Eugene Goossens

CINCINNATI, May 5.—A daughter was born to Mr. and Mrs. Eugene Goossens at Bethesda Hospital here on April 21. Mr. Goossens is the noted English composer and conductor of the Cincinnati Symphony Orchestra.

SCANT RECOGNITION GIVEN AMERICAN MUSIC

Only Five Native Works in N. Y. Philharmonic-Symphony Lists, Though One Contemporary Foreign Composer Has Six

IN completing its ninetieth season, the New York Philharmonic-Symphony has compiled a record of 126 concerts in twenty-nine weeks. Eight conductors and thirty-three soloists participated. A small chorus was used in the world premiere of Ottorino Respighi's mystery, "Maria Egiziaca," and a large one, that of the Schola Cantorum, in the special post-season performance of Beethoven's Ninth Symphony, conducted by Arturo Toscanini, for the benefit of unemployed musicians. At the regular subscription programs in New York and Brooklyn and at three special concerts, 407 performances of 163 works, representative of sixty-three composers, were given, and in this array were thirty works classed as novelties.

On its face, the record, as announced in detail by the Philharmonic-Symphony Society, is a remarkable one, though the remarkable has come to be taken for granted with respect to this organization. Embedded in its imposing mass of statistics are facts that appear even more remarkable when extricated from their subordinate place in the official record and given scrutiny



Frederick Stock. His Concerto for 'Cello and Orchestra Was Included in Sir Thomas Beecham's Programs



Daniel Gregory Mason, Whose Second Symphony Was Introduced by Bruno Walter



Stein Theodore Cella, from Whose Pen Came "Through the Pyrenees," a Late-Season Novelty, Conducted by Beecham



The Late Henry Joslyn, Composer of "Pagan" Symphony, a Philharmonic-Symphony Novelty, under Kleiber



Wallingford Riegger. His Rhapsody Was Played by the New York Philharmonic-Symphony Under Erich Kleiber

compared to five American. No one of the American composers was represented by more than one work—as compared to the four of Delius.

That Beethoven should have led the list with thirty-six performances of fourteen works, that Mozart should have come next with thirty performances of fourteen works, that Brahms should have stood third with twenty-two performances of ten works and Wagner fourth with twenty of eleven, can be assumed as the natural prerogative of composers universally beloved.

When the examination of the record with respect to these towering figures reveals, however, the performance of works of such negligible value and importance in the concert halls, as the potboiler German Dances of Beethoven and Mozart, three of the Brahms Hungarian Dances and the "Kaiser-marsch" of Wagner, it can readily be seen that—whatever the reasons which might be advanced for choosing such numbers in preference to works by American composers—they were not inevitable or in response to a continuing public demand in the sense that the Symphonies of Beethoven, Mozart and Brahms and the excerpts from the Wagner music-dramas may be said to be.

As a further instance of how much depends on the particular inclinations, biases, predictions and antipathies of a given conductor, rather than on any such finalities of musical merit as might be argued as the excuse for excluding American music from essentially international programs, it may be pointed out that Toscanini has played no Tchaikovsky and that the understanding among musicians is that he has very strong opinions as to the worth—or lack of it—in the music of this composer. It was understood that he intended to make one, or possibly two concessions to the American liking for this composer this season. Whether due to the curtailment of his activity or other reasons, no such concession appears on the record.

Other conductors, however, were far from sharing this antipathy. The Society's statistics show twelve performances of six Tchaikovsky works—more than America's music, in toto, received.

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chestra, two by musicians now active in the teaching of composition, and one by a journalist, now dead. These five could be regarded as demonstrating the American composer's right to be heard, in all that pertained to the handling of materials. That they were either the most representative or the most propitious that could have been chosen might be made the subject of much, and probably fruitless, argument. Whatever may be his convictions with regard to other works not performed, the friend of American music will commend the conductors who gave public hearing to Daniel Gregory Mason's Symphony No. 2, (Bruno Walter), Henry Joslyn's "Pagan" Symphony (Erich Kleiber), Theodore Cella's "Through the Pyrenees" (Sir Thomas Beecham), Wallingford Riegger's Rhapsody (Kleiber) and Frederick Stock's Violoncello Concerto (Beecham).

It will be noted that four of the Society's eight conductors, Arturo Toscanini, Vladimir Golschmann, Ossip Gabrilowitsch and Ottorino Respighi conducted no American compositions.

The last of these was concerned only with his own music and his appearances with the orchestra were confined to it. Messrs. Golschmann and Gabrilowitsch were guest conductors who stepped in on short notice to fill the gaps caused by the temporary absence of Toscanini, who, according to report, will play the MacDowell "Indian" Suite next season. The only music by an American composer played by the

famous Italian since he became the dominating figure in America's orchestral life were "Procession" and "Flirtation in a Chinese Garden," two small pieces by Abram Chasins and Schelling's "Impressions of an Artist's Life."

An illustration of how much depends upon the interest and the desire of the conductor to give a composer or a group of composers their place in the sun was provided significantly by Sir Thomas Beecham. One English composer, Delius, who has been a rare figure on American concert programs, was represented by nine performances of four works at the hands of his countryman. For this there was more reason to be thankful than critical. The regret was that no American Delius had similarly a Beecham. The record, as tabulated, shows only three English composers, Delius, Bax and Elgar, represented, as compared to five Americans. But a little further calculation will suffice to show that six English works were performed, as

for their own sake—though not remarkably encouraging for those who have at heart the interests of American music.

Under the Philharmonic-Symphony's eight conductors, all foreign-born, five American compositions were performed, as compared to thirteen German, eleven Austrian, eight French, seven Russian and seven Italian. The record does not give total performances by nationalities. If it did so, the disparity between imported and domestic works might be larger. One Italian composer, Respighi, had fourteen performances of six works. And this was in a season when not a note of music by such composers as MacDowell, Chadwick, Bloch, Loeffler, Hadley, Shepherd, Carpenter and Hanson, not to include the more "advanced" group whose music may still be regarded as experimental, was heard in any Philharmonic-Symphony program.

Of the five American works played, one was by a member of the orchestra, one by the conductor of another or-

Composers and Critics Meet at First Yaddo Festival

(Continued from page 3)

the first concert on Saturday morning, and stood up strongly against all the things heard subsequently. The opening Lento, particularly, was infused with a deep melancholy, a quiet sadness which was inescapably moving. Now only twenty-three, Citkowitz's instinct seems to be one singularly refined and well-articulated in his music, which is finely idiomatic for quartet. Miles away in spirit and outlook was the piano Sonatina of Oscar Levant, written in terms of jazz, but with ideas really of verve and distinction. Mr. Levant does not shun being himself, a quality which lends his music authenticity and point. Its outstanding weakness was a tendency to fall into the harmonic clichés of "synco-symphonic" dance music, but for a first effort, it is a substantial achievement.

The Younger Group

Also in the young group was the music of Vivian Fine and Henry Brant. Miss Fine's "Four Polyphonic Pieces" are rather immature things, polyphony in some other sense than the friendly association of two melodic lines. At first hearing, they meant little. The Brant flute sonata showed flashes of talent, but his idiom is one of high confusion, with phrases suggesting Haydn fleeing before coarse and heavy chords.

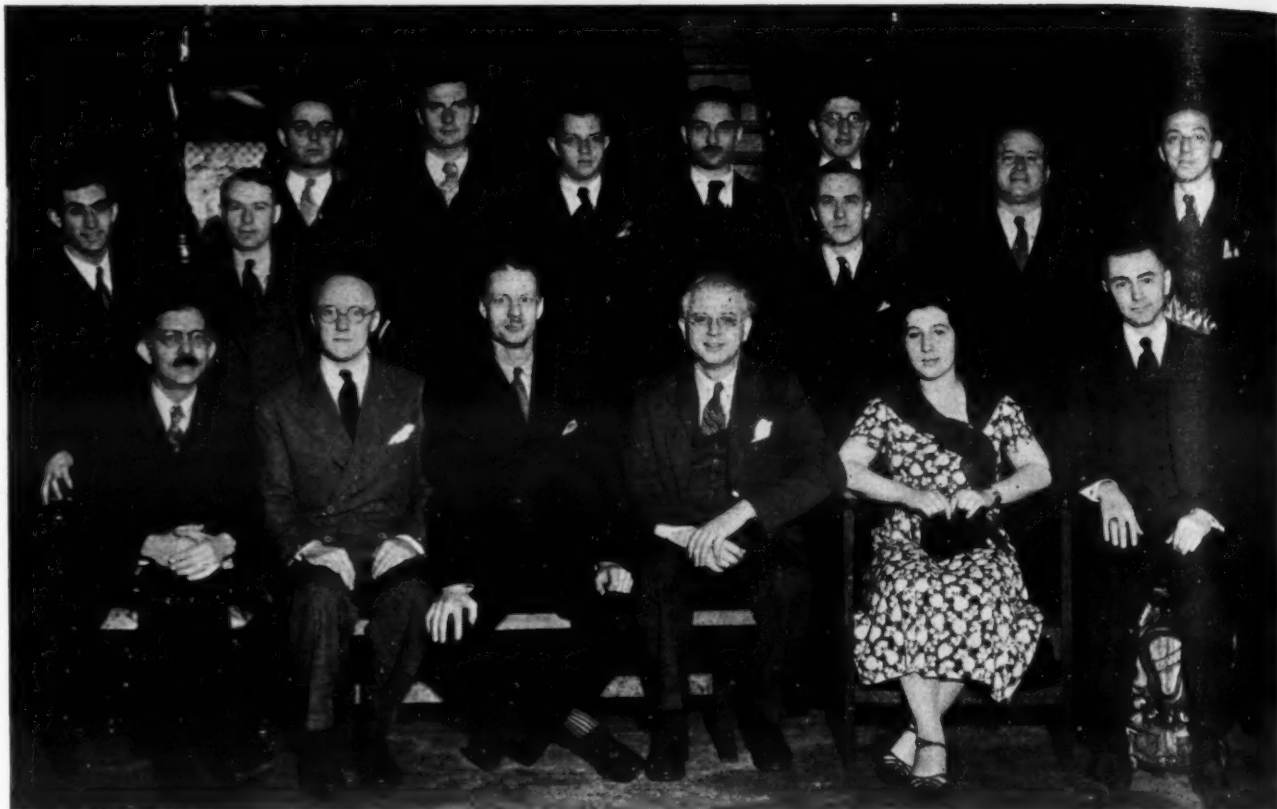
Vocal music included songs by Paul Bowles and Charles Ives, the first to lyrics by the composer. These have a nice perception of the relationship of voice and piano, and a lovely melodic flow, with more being suggested than exposed. The Ives songs are curiously compounded of "homey" texts by Sprague, Aldrich, Whittier and himself, treated with a harmonic background strange and individual. Particularly his "Charlie Rutledge" (a cowboy ballad) is something distinctly indigenous.

Music of Rugged Vitality

The rugged Copland Piano Variations enjoyed the advantage of being heard twice, a request repetition on Sunday following the programmed performance of the day before. An illuminating procedure in this instance, for the work is large and powerful, the elaborations of the theme complex and tightly woven. There is an impressive amount of imagination in them, a feeling of a really virile creative mind. The composer's performance completed forcefully the illusion of its power.

Sonatas by Roy Harris and Roger Sessions represented other viewpoints on keyboard writing, with the Harris work a truly arousing experience. His broad, vigorous themes, his fine sense of thematic development (especially in the scherzo), the solidity of the writing should certainly find a place for this work in the contemporary repertoire. The Sessions Sonata is not nearly as individual as the preceding works, his genuine melodic feeling, rather Franckian, oddly contrasting with the more barren agitated passages.

The most enthusiastic response of the gathering, however, was reserved for the flute and piano Sonata of Walter Piston, a creation of fine spirit and exquisite workmanship. Its material is sharply defined, the treatment masterly in its surety and finesse. Here is a man one can respect as a composer of ripe maturity and rare gifts; much can reasonably be expected of him.



H. B. Settle

A Group of Composers in the Reception Hall of the Trask Mansion at the Yaddo Festival in Saratoga Springs, N. Y. Top Row, Left to Right: Lehman Engel, Israel Citkowitz, Charles Moross, Marc Blitzstein and Bernard Herrmann. Second Row: Henry Brant, Harrison Kerr, Herbert Elwell, Walter Piston and Aaron Copland. Seated: Wallingford Riegger, Randall Thompson, Russell Bennett, Wesley La Violette, Vivian Fine and Richard Donovan

String quartets by Berezowsky, Blitzstein, Gruenberg and Silvestre Revueltas (a compatriot of Chavez) were also heard, but aroused little more than a curiosity in their technical problems. The Berezowsky is a compendium of quartet technique, with at least one instrument always playing *pizzicato*, another *tremolo*, the third *col legno*, the fourth *ponticello*. But not enough music! Mr. Blitzstein's work was a succession of three larges, in which the alternating tonal textures were to supply the contrasts lacking in tempi. Though an ingenious clinical idea, its musical thought is weak, and harmonically it is wearying.

Conference with Critics

The anticipated meeting between composers and critics, set for Sunday morning, lacked much of its point, since but two newspaper writers appeared, Alfred H. Meyer of the Boston *Transcript*, and the present writer (of the New York *Sun*). However, the composers were scarcely more articulate, for Aaron Copland did all the talking for them. His discourse centered about the thesis that composers need critics, and critics need composers.

"The first," he said, "to appraise their works objectively, to evaluate a composition for its merits or lacks, a viewpoint that a composer cannot possibly have about his own work. The second, conversely, as a phase of their interest in the life about them, as a sign of their cognizance of music as a developing art, finally, as a problem in discipline, of matching their faculties against those of the composer."

Mr. Copland summed up his idea of the Ideal Critic, as one who would cultivate a lively curiosity in what native composers are doing, who would go out of his way to inquire about their new works, how their ideas are shaping themselves. These he would transmit

to his readers, thus keeping the subject of American music constantly before the public.

Outlines Reviewer's Function

Mr. Meyer took up the defense for the critic (though he preferred to be called a "reviewer"), remarking that the chief function of the critic at present is to reconcile his readers to all the

music, whether American or foreign, that is written in the present idiom, to overcome prejudice against works that are difficult to apprehend.

The discussion then passed into the hands of the assembled hundred, but it finally returned to Mr. Copland again, who concluded with a plea that a new concept of American music be formed by the critic.

STOKOWSKI SEES OPERA IN SYNCHRONIZED FORM

Singers Chosen for Voices and Actors for Appearance and Dramatic Ability in Near Future

The possibility in the near future of synchronized opera in which roles are acted by persons chosen for their personal appearance and dramatic ability, while the music is sung by singers who do not appear visually, was discussed by Leopold Stokowski, conductor of the Philadelphia Orchestra, at a meeting of the American Acoustical Society in the auditorium of the Bell Telephone Laboratories on the evening of May 2.

This would be done, said Mr. Stokowski, through the medium of electrical reproduction. He added that although the idea was not yet perfected, experiments were now being made in Philadelphia.

Mr. Stokowski spoke after H. A. Frederick described a new method of recording with vertical instead of horizontal oscillation similar to that used in the now discontinued Edison recordings. He also gave a detailed account, with diagrams, of the experiments being conducted by the laboratories in the Academy of Music, Philadelphia, with the assistance of Mr. Stokowski and the Philadelphia Orchestra, in the matter of placing of the microphone for the best results in recording and broadcasting.

Gabrilowitsch Heard as Guest Conductor and Soloist in Havana

HAVANA, May 1.—Ossip Gabrilowitsch appeared as guest conductor and piano soloist with the Havana Philharmonic Orchestra in the Teatro Nacional in Havana on April 24. The Detroit conductor led the Prelude to "Meister-singer" and played the Schumann Concerto with the orchestra under Pedro Sanjuan, being warmly received by the Cuban public.

On the following day Mr. Gabrilowitsch gave a recital in the same theatre, in which he played superbly the Glazounoff Sonata, Op. 74, the twelve preludes by Chopin and other works.

Jeritza Wins Verdict in Suit Brought by Austrian Composer

VIENNA, May 1.—Maria Jeritza, the operatic soprano, has been awarded the verdict in a suit brought against her by Max von Oberleithner, Austrian composer, who asked damages approximating \$6,500 on the ground that he had written an opera for her and that she had refused it. The court decided that as discussions of the proposed work had never reached the point of agreement on royalty and other details, there was no contract.

Juilliard Opera Forces Give Malipiero Novelty

"Il Finto Arlecchino" Has First American Hearing in Double Bill

THAT was an admirable accomplishment when the opera department of the Juilliard School presented, on the afternoon of April 28, the evening of April 29 and twice on April 30, the first American performances of G. Francesco Malipiero's "Il finto Arlecchino" ("The False Harlequin") and a revival of Ermanno Wolf-Ferrari's "Il Segreto di Susanna" ("The Secret of Suzanne").

Excellent as have been the productions of the department in the past, these surpassed them in point of worthy acting, stage deportment, attractive settings and costumes as well as brilliant playing by the orchestra and some good singing by the principals.

Albert Stoessel conducted and showed himself thoroughly at home in both works. The Wolf-Ferrari one-act piece is well known to us from the days when one Arturo Toscanini led it at the Metropolitan with Lucrezia Bori as Susanna and Antonio Scotti as Count Gil. But it was new to the Juilliard forces, and, doubtless, also to their four audiences.

The exquisite stage settings were by Alfredo Valenti, who deserves the greatest credit, too, for the stage direction of the performances. He was responsible for the very professional manner in which these graduate students interpreted their roles.

Tale of Lovers' Contest

Through a coincidence, the music of the evening was by two Venetian composers. Malipiero and Wolf-Ferrari both hail from the lovely city, graced by the glories of San Marco, two contemporary musicians of entirely different tendencies.

Malipiero, in this work is, perhaps, more direct than in his orchestral compositions and his more serious stage-works, such as his "Sette Canzoni."



G. Francesco Malipiero, Whose "Il Finto Arlecchino" ("The False Harlequin") Was Given Its American Premiere on April 28 by the Opera Department under Albert Stoessel's Baton

Never is he more charming, however, than here, uniting by his mastery much of the spirit of Eighteenth-century Venice, where the action of his little opera takes place, in music of antique cast and modern harmonic flavor. The instrumentation is superb, the structure faultless.

The libretto by the composer tells of the lady, Donna Rosaura, who offers her hand to the suitor who can best set to music her verses. The noble Don Ippolito is the successful contestant, competing disguised as a harlequin, to the surprise of Colombina (Rosaura's maid), and the other suitors. The opera was sung in an English version

prepared by the composer's wife, Anna Malipiero.

I heard the Saturday evening performance, in which Ruth Chapelle was the Rosaura, Lancelot Ross an excellent "false harlequin," Harold Boggess Don Trifonio, Roy Nichols the Don Ottavio, Josephine Antoine a sprightly and vocally praiseworthy Colombina. John Barr was a really humorous Don Paoluccio, Roland Partridge the Don Florindo, and Jack Seulitric the Dancing Master at all the performances. The artists who appeared on Saturday evening were also heard in their roles



Ermanno Wolf-Ferrari, Whose Opera, "The Secret of Suzanne," Shared the Bill in the Juilliard Program

at the Friday matinee. On Thursday afternoon and Friday evening Ruby Mercer appeared as Rosaura, Charles Haywood as Harlequin, Julius Huehn as Don Trifonio, Mordecai Bauman as Don Ottavio and Alma Milstead as Colombina.

Mr. Stoessel is to be complimented on his selection of this modern work for production by the Juilliard artists. He has in the past shown his interest in Malipiero, by producing his cantata "La Principessa Ulalia" with his New York Oratorio Society forces.

Wolf-Ferrari's most successful operatic venture romped to its merry close once more and made us wonder why it has disappeared from the Metropolitan repertoire. For it is a fascinating melodic fancy, expertly written by a composer who promised so much two decades ago. Much of the music has retained its charm. The costumes in both works were beautiful in conception and finely executed. The orchestra of the school played as no school orchestra ever played in the past.

Ruthe Huddle was a capable Susanna and Robert Crawford the Count Gil. Mr. Crawford gave a performance of remarkable quality, both in song and action. Jack Seulitric was the dumb servant, Sante, at all the performances.

Miss Huddle and Mr. Crawford appeared also on Friday afternoon, while on Thursday afternoon and Friday evening Florence Vickland was the Susanna and Raymond Middleton the Gil.

It was a pleasure once more to note that these Juilliard artists are trained to sing their roles without the aid of a prompter and without looking at the conductor for their entrances, unlike older and more experienced artists at the Metropolitan who, as they address their phrases to other artists in the cast, look at the conductor, thus making the dramatic side of opera little short of ridiculous.

A. WALTER KRAMER.

CLUB LEADERS IN SESSION

National Federation of Music Clubs Holding Meeting in Washington

The annual spring meeting of the board of directors and of the National Council of the National Federation of Music Clubs, Mrs. Elmer James Ottaway, president, was scheduled to open in Washington, D. C., on May 9. The session will extend until May 15, and is being held in conjunction with the Federal George Washington Bicentennial Music Week in Constitution Hall. This celebration is sponsored by the National Federation and by the District of Columbia Federation, Mrs. Gertrude Lyons, president, with Mrs. Herbert Hoover as honorary patron.

Events of the week include an American folk-music program, Annabel Morris Buchanan, chairman, on the evening of May 10, in which Virginia singers will participate; performance of the cantata "Washington" by R. Deane Shure and Edward C. Potter by a massed chorus of Federation singers on the night of May 11; and a luncheon on May 12, at which the guests of honor will include Mrs. Herbert Hoover, Mme. Olga Samaroff, Mrs. Ernest Hutcheson, Hans Kindler, Vladimir Rosing and Dr. F. A. Moss.

PREMIERE AT MONTE CARLO

"Le Jeune Lord," New Opera by Alfano, Has First Performance

MONTE CARLO, April 30.—A new comic opera in three acts by Franco Alfano, "Le Jeune Lord," with a libretto by Falena and Rossato, adapted into French by Henri Cain, was given its first hearing at the Monte Carlo Opera on March 17. Grovlez conducted, and Fanny Heldy of the Paris Opéra sang the title role charmingly. The opera had a considerable success, as mounted by Raoul Gunsbourg. The score departs widely from Alfano's previous works, combining declamation and amusing pantomime.

CHOIR SCHOOL TO MOVE TO PRINCETON

Westminster Institution Plans Courses with Seminary

PRINCETON, N. J., May 5.—The Westminster Choir School, under the direction of John Finley Williamson, which was formerly located in Dayton, Ohio, and is now affiliated with Ithaca College, Ithaca, N. Y., will be moved to Princeton next autumn, according to an announcement issued here on April 30. Arrangements are being completed for reciprocal academic relations between the Choir School and Princeton Theological Seminary. The former will continue as a separate academic unit, however, and will have no financial or academic connection with either Princeton University or Theological Seminary.

The parish building of the First Presbyterian Church of Princeton will be used for classes and the church auditorium for daily services. The University will give the use of its chapel to the Choir School for choral services. Plans are being made for regular Sunday afternoon vesper services during the college year, giving the choir school a field for experimentation in liturgies and church music. Special services will also be arranged from time to time and Handel's "Messiah" and Bach's Mass in B Minor and "St. Matthew Passion" will be presented annually.

The annual spring festival named in honor of Mrs. H. E. Talbot of Dayton, founder of the Westminster Choir, will also be held in Princeton, some of the gatherings taking place in the university chapel and others in Palmer Memorial Stadium. Church choirs from neighboring communities will take part in this festival.

Lhevinne to Hold Master Classes at Salzburg, Not at Mondsee

Josef Lhevinne will hold Master Classes at the Salzburg Orchestral Academy this summer, by special arrangement with the American Conservatory of Chicago, and not at the Austro-American Conservatory at Mondsee, as previously announced. Rosina Lhevinne, in private life Mrs. Josef Lhevinne, will teach at the Austro-American Conservatory at Mondsee for the third consecutive summer.

The Salzburg Orchestral Academy has announced that the faculty for its coming summer term will also include the following new members: Bruno Walter, conducting; Dr. Nelia Cabussi, Italian opera, July 25 to Sept. 3; Dr. Max Graf, musical history of Salzburg; Richard Kortschak, viola da gamba and 'cello, July 27 to Aug. 31; Loris Margaretis, piano, Aug. 1 to 31; Alexander Schuster, 'cello; and Dr. Paul Stefan, music criticism.

Other engagements are pending with Dr. Paul Graener, composition; Eugen Szenkar, conducting; Herbert von Karajan soloist repertoire; Friedrich Schmid, preparatory conducting and opera; Robert Scholz, theory and soloist repertoire; Rudolf Dimay, scenic design, and Georg Jung, painting.

Phi Mu Alpha Sinfonia Opens Contest

Phi Mu Alpha Sinfonia has opened a members' contest for a composition in one of the larger forms, in one or two movements, for solo instrument (violin, 'cello, flute, oboe or clarinet) and piano. All manuscripts, it is announced, must be sent anonymously, but marked with a motto, to Dean James T. Quarles, University of Missouri, Columbia, Mo., not later than Nov. 15 next.

AUSTRIA PAYS HOMAGE TO HAYDN ON HIS BICENTENARY

Official Ceremonies and Musical Performances Occupy Fortnight

By DR. PAUL STEFAN

VIENNA, April 30.—On March 31, two centuries had gone by since Joseph Haydn came into this world, the son of obscure parents in the little village of Rohrau in Lower Austria. To this hamlet, situated on the River Leitha, which for a long time formed the boundary line between Austria and Hungary, Haydn lived to return, in the brilliance of his London fame, a renowned and wealthy man. It is recorded that he revisited his parents' house and was taken to see his own monument, which Count Harrach, a landed gentleman who owned the Castle there, had erected in his park.

In the intervening years, history has long since assigned to Haydn a more enduring memorial. He is honored throughout the world as the creator of the Viennese classical school. It is true that in the nineteenth century it was fashionable for a time to think of the composer as dear old "Papa Haydn" in rococo costume, and to consider his music lightly. But today we have a much better understanding of and a closer kinship with the classic and pre-classic periods.

Three important new books on Haydn have thus far appeared, during this festival year, in German alone—two, by Kobald and Tenschert, on the composer's life, and another, by Geiringer, on his work. Research and devotion worthy of the great genius are revealed in these works.

Official Celebrations Held

It was only natural that Austria, Haydn's native land, should lead all other countries in extending official homage to him, as it had done several years ago in the cases of Beethoven and Schubert. This official Austrian celebration lasted two weeks, and was recently concluded. It began on Easter Monday with a journey of homage by government officials and many festival guests to Rohrau. There a High Mass with music by Haydn was celebrated by the Cardinal of Vienna, and a celebration took place before the very modest birth-house of the composer, which is at last to be maintained in proper condition under official auspices. On the composer's birthday, three days later, a festival ceremony took place in the Konzerthaus in Vienna, with addresses by the President of the Austrian Republic and the Minister of Education.

Exhibition Formally Opened

In the afternoon, a large memorial exhibition was opened in the Vienna Town Hall. In five rooms a great number of treasures were displayed, some items from official collections, others from private owners. All the exhibits had some bearing on Haydn. There were many manuscripts, pictures, musical instruments which the master had used, documents of the period, and mementos of his illustrious friend Mozart, his pupil Beethoven, and many other artists of the period.

Some of the objects belong to the Dutch collector, Anthony van Hoboken, who lives in Vienna and placed his private collections in the service of the Vienna classicists. The Haydn exhibition is a worthy successor of similar ones organized here in honor of Bee-

thoven and Schubert. Connoisseurs of such relics have expressed an opinion that so many precious objects could be assembled today only in Vienna. A scientific catalog has been prepared for the exhibition.

Festive Choral Performances

The musical highlights of these fourteen days were a performance of "The Seasons" under Bruno Walter, and one of "The Creation" under Robert Heger. In both cases, the conductors succeeded in bringing excellent soloists, well-schooled choruses and a dependable orchestra to a degree of perfection which,



unfortunately, is not possible every day.

The Haydn Festival took on especial brilliance (as did the Beethoven celebration in 1927) through the participation of Pablo Casals, who played the 'Cello Concerto of Haydn quite marvelously in an orchestral concert led by Clemens Krauss.

Two evenings were given over to chamber music. The programs, in which the Busch and Rosé Quartets participated, included four of the composer's string quartets, a piano trio, other piano compositions played by Paul Weingarten, and a selection from the Scottish songs with trio accompaniment.

If the majority of the festival programs followed well-trodden paths, at least the Vienna broadcasters did not allow themselves to be deprived of the opportunity of giving the great public a program of "Unknown Works of Haydn" under the musical direction of Oswald Kabasta, including a recently published Partita and two little-known arias, which have just been issued.

Program at State Opera

It is too bad that the Vienna State Opera, in which the closing event of the festival took place, did not also seek to give a novelty by Haydn, perhaps the new arrangement of his opera "Die Welt auf dem Monde." The management was content to revive the opera buffa "Der Apotheker" ("The Apothecary"), which was included in the repertoire several times by Mahler, and in 1909, on the centenary of Haydn's death, was again brought to life. No one will contend that this is more than an occasional piece.

A personality almost too harmonious, and in any case devoid of tragic conflicts, Haydn knew that he was not a genuine dramatic composer. In a moving letter written with great discernment, he declined in favor of Mozart an invitation to compose an opera for Prague. He said that his operas were written only to fill a certain function,

very skillful manner. The Vienna ballet, still unsurpassed in spirit and technical knowledge, did its share to make a success of this performance, its contribution to the festival.

Of high interest was an excursion to Eisenstadt, where Haydn passed three decades of his life in the service of the Esterhazy family. In this the representatives of the Government again participated.

The Castle could not be viewed, since the Esterhazys of today are not yet reconciled to the ceding of the German Burgenland, of which Eisenstadt is the capital and which was formerly a part of western Hungary, to Austria after the war.

But in the Bergkirche, in which Haydn is buried, there was a festival performance of his "Nelson" Mass, and in the other church of Eisenstadt a further performance of religious music, both given by artists from the Vienna State Opera.

In this little community, now suddenly filled with visitors, there is also to be

viewed the collection of a private citizen, Sandor Wolf, who for thirty years has been assembling a rich array of Burgenland relics with much taste and knowledge, and has placed them in a museum of his own.

A Beautiful Excursion

Naturally, one finds here a Haydn room. In it are the decorations from the princely theatre, which Herr Wolf, by good fortune, was able to rescue—at least to such an extent that one is able to form a good impression of the performances which were given in this theatre in Haydn's day.

The excursion to Eisenstadt also gives one a view of beautiful landscapes and some architectural impressions. It will be repeated in June for visitors to the Vienna festival of the International Society for Contemporary Music.

In former times, at such governmental celebrations in Vienna, deputations came from many other nations to honor Beethoven and Schubert. This time, in addition to diplomatic representatives, the press of other countries was represented by their writers. The radio broadcast the chief moments of the celebration everywhere, and by this means many in Europe and North America were able to listen in.

Hart House Quartet Gives Modern Works in Toronto Concert

TORONTO, May 5.—Following a return from a lengthy tour, the Hart House String Quartet gave an interesting concert of modern works in Hart House on the night of April 19. The program included the first Toronto performance of Kodaly's First Quartet, a youthful work, which was repeated after the intermission. The other composition presented was Hindemith's C Major Quartet, which made a strong impression on listeners. The players were applauded enthusiastically by the large subscription audience.



Above, a Likeness of Joseph Haydn by Horne-mann, the Original of Which Is in the Budapest National Museum. At the left, the Castle Chapel in Eisenstadt. Below, Haydn's Grave in the Bergkirche, Eisenstadt.



performance in the court theatre of the Esterhazy family, and that they must necessarily lose much of their charm in a large auditorium.

"The Apothecary" repeats with disconcerting fidelity to pattern the motive of the old male relative who wishes to marry a young girl entrusted to his care, of the lover who finally wins her, of the false marriage ceremony before a bogus notary, and of the exotic influences which are found also in "Così fan tutte" by Mozart. The music is typical of its time, without the prophetic greatness of the quartets and the symphonies.

From the almost unknown incidental music which Haydn wrote for "King Lear," a ballet suite was assembled, which concluded the program and provided a much more gratifying experience. Robert Heger arranged this in a



Dear MUSICAL AMERICA:

Here's a pretty story!

A famous prima donna, who shall here be nameless, returned not so long ago from a tour in the West.

Discussing her tour with a friend, she remarked that the press and audiences there were very ignorant. The critics, she told her friend, had said that her intonation was faulty, that she actually sang out of tune.

"Think of it," said the Prima Donna, "they say I sang out of tune, I who have a diploma from one of the great conservatories of the world. *Lächerlich!*"

That was a fine paragraph your editor had in his report of the Music Supervisors National Conference on the quality of the music which the supervisors sing at their lobby "sings."

It is a tradition at the conference to gather in the evening in the lobby of the conference's official hostelry and sing. The "sings" are led by various supervisors and make for a genial and friendly atmosphere. I am with them there and believe that the idea is a more than excellent one. But . . .

What do they sing? I am sorry to say that I have investigated this important question and find that they sing a lot of very inferior music. And that isn't the worst of it. The music they sing is adequately prepared enough for community singing, but not for anything else. This music is issued in collections and the copies are given gratis, I am told, by the publishers of these collections.

Now, I ask, is that enough reason to use this music? Should the supervisors of music in our schools and high schools, who have made such remarkable progress in recent years, who go in for a *cappella* choirs, who give their students Bach and Palestrina and the finest choral music in the literature, when they come together at a conference raise their voices in music of a quality so far beneath what they teach as not to be mentionable in the same breath? Should they not practice what they preach? Should they not sing what they teach?

I think they should. Surely, it is far more to the credit of a supervisors' conference to have the other guests in a hotel hear them singing fine music than to hear them giving voice to some of the popular classics, even if the latter please the hotel guest listeners. Remember, the supervisors are not there to offer entertainment to anyone in the hotel. They are there to discuss

their problems with their fellows, to join hands in the national movement for better music in our schools. When they sing at a conference they should sing good music, music as good as any they teach. They should not be satisfied with less than what they aim to have their pupils love and admire.

Standing in a hotel lobby and singing from any book that is offered them—and some of the books contain arrangements which are quite below the standard—is a departure from their high principles. After all, a national conference is not "old home week"; nor is it comparable to standing around the piano in the old days on Sunday evening and singing the old songs, and if it is, certainly not in public.

A very charming lady wrote your editor and told him that she disagreed with his remarks about the lobby "sings". She contended that it was a fine thing to have them and expressed the opinion that she thought it little short of remarkable that supervisors gathered from all over the country were able to stand up and sing, as they do on these occasions, without any rehearsing and do it so well.

Well, that's her viewpoint. She's a supervisor herself and ought to know what her colleagues are capable of. I cannot imagine that I rate them too high. Or is it that she rates them too low? Surely they, as the teachers of the younger generation, should be able to sing at sight, without rehearsal, some of the music that they teach.

If the "sings" continue as they are now, I fear that they will have an increasingly small appeal. There was a time when they meant getting together on a community sing basis. But community singing was only a passing phase of choral activity in this country, without a future.

There is a bright future for the choral society, as shown by the big interest which Mrs. William Arms Fisher is finding everywhere in connection with her American Choral and Festival Alliance. That organization promises to hold standards high. That's what we need. And among those who should be among the greatest supporters of the Mrs. Fisher's organization are our supervisors.

They should change their present "sings" to gatherings where they sing better music in better versions. Don't ask the publishers for free copies. Buy them. Why not? Are not the music publishers of this country the greatest contributors to the very life of the Conference? And when the Conference buys, I urge that it buy not the cheapest, but that which is incontrovertibly the best.

There is quite a lot of indignation about a certain music critic in Gotham, who last year and this has allowed himself the privilege of telling several operatic tenors in person what he thinks of them.

The indignation among the tenors' friends and colleagues arises from the fact that the critic in question has, in taking his unusual—not to say unwarranted—action, not only transgressed against good taste, but also exceeded his critical function.

It is the duty of a critic to write his opinion in his reviews, not to walk up to an artist and in scathing terms denounce him. On the occasions referred to, the tenors in question have been unusually controlled; they have not even told the offender what they think of him, either as a man or as a critic.

I have a lot of sympathy for critics, for their lot is a hard one, listening to

all the drivel that they are obliged to hear. But I am with the artist when such action is taken by a critic. The management of the Metropolitan has always been courteous to the press in fair, as well as in stormy, weather. The late William J. Guard had a real affection for newspapermen. But I suggest that when the critic, who has twice gone off the handle, forgets himself the next time, the opera house remove him, or request his newspaper to instruct him to express his opinion in writing, not vocally.

Of course, this may all be too late, if the next artist he upbraids in the opera house knocks him down. To date he has tackled a Frenchman and an Italian. Some day he may address his unwelcome remarks to a two-fisted American, who, though we are said to be less temperamental than the Latins, will doubtless deal with him in that well-known, old-fashioned way which settles all arguments.

I am not a violent fellow, but my blood boils when I think of foreign artists, who, remember, when here, are guests of this country, going back to Europe and telling of the ungentlemanly and outrageous manner in which a music critic—and the writer referred to is a splendid critic—has treated them.

Charles Wakefield Cadman was in New York for a visit last month and was welcomed by his numerous friends. This admired composer was the guest of honor at many luncheons and receptions and on April 26 was honored with a broadcast of his music over WEAF.

Cadman is one of the finest characters in the music world. He has friends everywhere, who love him and who will do anything for him. Modest, unassuming, sincere and generous of heart, he is always ready to help his fellow composers. A host of friends gathered at the radio station to wish him well, and to indicate by their presence that they were happy the National Broadcasting Company had engaged him to come from his home in La Mesa, California, to take part in the coast-to-coast broadcast of his music.

Erno Rapee conducted his orchestral works with fine brilliance and spirit, and capable artists sang his songs and choruses. Only the announcer, as usual, tripped and announced that the orchestra would play two movements from Cadman's "Thunderbolt" Suite. Think of it! The continuity department had written "Thunderbolt" instead of "Thunder Bird," though the correct title, as it appears on the published music, was probably shown it. The announcer read it incorrectly several times.

Not the announcer's fault? Of course it is. Engage announcers who, in addition to having voices that broadcast well, know something about music, and this kind of thing will disappear from radio. Hardly a decent musician who does not know that the title of this Cadman suite is "Thunder Bird." And even if you did not know it, you might, if you were a thinking person, guess that "Thunder Bird" has an Indian touch, whereas "Thunderbolt" has not.

The continuity department similarly knows too little music, otherwise it would not have made the error, which the ignorant announcer read off as typed.

Some day, when these people are eliminated, concert music will be properly referred to, names will be properly pronounced in foreign languages, as well as in our own, and intelligent music lovers will take an interest in the wireless reproduction of music. If they

With Pen and Pencil



Hans Kindler, Jubilant Over the Success of the National Symphony in Washington, Which He Will Again Lead Next Year

do not do so now, it is largely because this kind of thing happens day in and day out, because they feel their intelligence insulted listening to the sentimental piffle which continuity writers grind out and which announcers, insufficiently educated both in music and generally, read with inflections that to the trained listener are proof positive that they do not know what they are talking about. Just one example: listen to them say "Good-night?" (The question mark indicates a vocal upward inflection, as inane as it is smart-alecky.)

At the Juilliard School, the last three days of April, they gave, with the forces of their opera department, the premiere in this country of G. Francesco Malipiero's "Il finto Arlecchino."

The work was received with great favor in all four performances.

For years our Metropolitan has ignored the stage works of this contemporary Italian composer. His "Sette Canzoni," his Goldoni comedies, his more recent "Torneo Notturmo," produced a year ago in Munich, have all to receive their initial performances in the United States. (The "Sette Canzoni" was done in concert form by the League of Composers under Serafin's baton.)

What is the reason for this? Malipiero's stage works are, to be sure, not written in a popular style, with a ready appeal. But an institution which advances a "Le preziose ridicole" by Felice Lattuada, to mention but one of its pointless novelties, can scarcely consider them unworthy of its attention.

"Il finto Arlecchino" is perhaps too fragile in tone for a house as large as the Metropolitan. But we'll wager that is not the reason. What is more probable is the fact that Malipiero's music possesses little or no obvious quality. And impresarios, even the best and most experienced of them, tremble at art music—that is, when it is new.

The Metropolitan mounted "Pelléas et Mélisande," you may recall, not when it was new, but twenty years after! recollects your

Mephisto

San Francisco Symphony and Opera Form Joint Business Management

Opera Association to Open Series in October—Peter D. Conley Appointed Business Manager of Both Opera and Orchestra—Late Spring Concerts Include Appearances by Paderewski and Other Prominent Artists

SAN FRANCISCO, May 5.—Plans are being perfected for a merger of the San Francisco Symphony and Opera managements, as announced in the last issue of MUSICAL AMERICA, the step being taken in the interest of economy.

The season of opera is scheduled to open in October under Gaetano Merola. Edward F. Moffatt, treasurer of the Opera Association for the past nine years, is to be executive secretary for both organizations. The business management will be entrusted to Peter D. Conley, who succeeds A. W. Widenham, former manager of the Symphony, and Wilfred Davis of the opera office. The Opera Association is making plans for incorporation. The funds of the two associations will be kept entirely separate.

Soloists Heard with Symphony

The final concerts of the Symphony season under Basil Cameron included the appearance of several soloists. Beniamino Gigli sang in the fourth event of the municipal series, winning warm tributes. In the tenth popular concert, Anthony Linden, harpist, played Mozart's Concerto in D Major. Lucienne Radisse, French 'cellist, appeared in a "pop" concert and in the twelfth pair of programs, when trios of Brahms for women's voices, two horns and harp were given. Jascha Veissi played the Sibelius Violin Concerto in the eleventh pair, this being the first local hearing. In the fifth young people's concert, Harry Cykman, violinist, played the Bruch Concerto in G Minor, and at the sixth event in the series Henri Deering, pianist, played the solo part in the Debussy Fantaisie. In the eleventh "pop" concert, Mozart's Concerto for bassoon and orchestra was played by Ernest Kubitschek. A ten-year-old artist, Miriam Solovoff, gave Lalo's "Symphonie Espagnole" with success in a recent young people's concert.

Paderewski in Triumphant Return

The return of Paderewski and Yehudi Menuhin gave glamor to the mid-April schedule. Paderewski played in Dreamland Auditorium on April 10. The audience rose to greet him and listened breathlessly for three hours. Yehudi played the following Sunday afternoon in the Tivoli to an audience that filled the theatre from pit to garret and overflowed upon the stage. He showed conspicuous artistic growth.

John Charles Thomas gave a fine recital in Scottish Rite Auditorium on the night of April 1, under Peter D. Conley's management. Lester Hodges was the assisting pianist.

Kathleen Parlow and Henri Deering gave a recent Sunday morning sonata program in the Palace of the Legion of Honor, which was so successful that a second was announced.

Mr. Deering was the assisting artist with the Abas String Quartet in a concert in the Community Playhouse, in the Ravel Trio and the Bloch Quintet. This organization concluded its fourth season on April 19, playing Szymanowski's C Major Quartet and the accompaniments for a group of modern songs by Lawrence Strauss, the series being under the management of Alice Seckels.

Other well known recitalists have added interest to the spring roster. Myra Hess, pianist, appeared here for the first time in Scottish Rite Auditorium recently, rousing much enthusiasm. Walter Gieseking played under the Oppenheimer management on Easter Sunday afternoon, to much applause, in the Tivoli Theatre. Jacques Thibaud appeared under the same management here in a recital with Tasso Janapoulo as accompanist, giving an exquisite performance.

Toch Presents Works

Ernst Toch was presented in a concert of his works under the auspices of Pro Musica in the Community Playhouse, assisted by Eva Atkinson, contralto, William Wolski, violin, and Nathan Firestone, viola. Charles Wakefield Cadman appeared as lecturer and pianist in a program that included his "White Enchantment," sung by Jean Marie Goss, May Taylor Elliott, Austin Mosher and Arthur Johnson. Marion Kerby and John J. Niles appeared under Alice Seckels' management.

Flori Gough Shorr introduced the Hindemith Sonata for solo 'cello in a recital with Lev Shem, pianist, under the aegis of Lulu J. Blumberg. Mrs. M. C. Sloss and Elizabeth Alexander gave Browning poetry and Schumann music under Miss Seckels' management at the Fairmont Hotel. John C. Manning gave a Chopin lecture-recital in Scottish Rite Hall. The Horst Dancers presented modern works, with Kathryn R. Foster as accompanist. Isaac Stern, eleven-year-old violinist, a pupil of Nathan Abas, showed an interesting talent, with Dora Blaney as co-artist. The Théâtre Mécanique, a puppet show with phonograph music, gave interesting productions of "The King's Romance," under the direction of Ellsworth Martin.

Lawrence Strauss, in a recital for Pro Musica, introduced to San Francisco, Mahler's "Lieder eines fahrenden Gesellen" with Elizabeth Alexander as accompanist. These artists gave a recital in the home of Mrs. Marcus Koshland, sharing the program with Frieda Siemens, pianist.

Chamber Novelty Heard

The Bem-Shorr-Bem Trio concluded its first season on April 14, playing the Tcherpnin Trio, Op. 34, as novelty. A second season is announced by Lulu Blumberg, manager.

Two recitals by Harald Kreutzberg and his dance group in the Tivoli Theatre under the Oppenheimer management drew interested audiences. Carolyn Cone Baldwin, pianist, played MacDowell's "Sonata Eroica" in Scottish Rite Auditorium under the Seckels' management. Another local pianist, George Kruger, devoted a group to the California composers, Pierre Douillet, Homer Grunn, Edward F. Schneider, Gardner Eyre and Hermann Genss.

The Minetti Symphony Orchestra, augmented by members of the San Francisco Symphony, played before a



Vincent V. Hubbard, Conductor of the Hubbard Chorus of Boston

large audience in Scottish Rite Auditorium on April 15, under Giulio Minetti, organizer and conductor, and Kajetan Atli, guest conductor.

Purcell Opera in Premiere

Purcell's opera, "King Arthur" was given its American stage premiere by the Chamber Opera Singers in the Community Playhouse on April 12 and 16, Ian Alexander conducting. The principal singers were Miriam Sellander, Esther Green, Andrew Robertson and Amy May. Hother Wismer gave his annual concert in the St. Francis Hotel on April 5. Margo Hughes was the accompanist. Bobby Strelitz, twelve-year-old pianist, was presented in recital by his teacher, Joseph George Jacobson, in the same hotel, playing creditably an exacting program.

Alice Gentle and Henri Deering, in joint recital, were heard in the Oppenheimer concert series in the Tivoli Theatre on April 22, both being warmly applauded. The accompanist for Miss Gentle was Edward Harris.

Seven-year-old Laura Dubman, a piano pupil of Lev Shorr, gave her second annual recital in Community Playhouse on April 25, revealing once more a talent of high order, conscientiously directed. Philip Nelson, state winner of the 1931 Young Artists' Contest of the California Federation of Music Clubs, was presented in his debut recital in the Community Playhouse on Sunday afternoon, April 24. Ruth Lorraine Close, harpist, was introduced in an interesting program at the Galerie Beaux Arts on April 22. Lawrence Strauss, tenor, and Frieda Siemens, pianist, gave a salon recital at the home of Mrs. Marcus Koshland recently. Elizabeth Alexander was Mr. Strauss's accompanist.

MARJORY M. FISHER

Earle Laros Heard as Soloist with Easton Symphony

EASTON, PA., May 5.—John Warren Erb appeared as guest conductor in the concert of the Easton Symphony in the Senior High School on April 28. A feature of the program was the appearance as piano soloist of Earle Laros, the regular conductor of the orchestra, in Rubinstein's Concerto in D Minor. The Lafayette College Glee Club, of which Mr. Erb is conductor, sang works of Grieg, Davidson and Bartholomew with tonal beauty, assisted by Thomas E. Yerger, accompanist.

HUBBARD CHORUS HAILED IN ITS BOSTON DEBUT

New Organization, Under Vincent V. Hubbard, Makes Excellent Impression in Bow

BOSTON, May 5.—The Hubbard Chorus, a mixed choir of more than sixty singers, which was recently organized by Vincent V. Hubbard, made its debut under his direction in Jordan Hall on the evening of April 5. The public showed keen appreciation of the program.

The chorus sang especially well in works of Bach, Purcell, Morley and Carissimi, with excellent tone and responsiveness to Mr. Hubbard's direction. Eva Gingras, soprano, was heard in a group of solos by Homer, Bleichmann and Gretchaninoff, and in the aria, "Batti, batti," from Mozart's "Don Giovanni." Camille Girouard sang an aria from Massenet's "Hérodiade" and works of Dvorak, Vidal, Griffes and Bridge.

The final part of the program consisted of the cantata "For He Is Risen" by Clokey, in which the excellent soloists were Katherine Palmer, soprano, Emily Gaudette, contralto, Lawrence Jenkins, tenor, and Henry Heald, bass. An antiphonal chorus of sopranos was a feature of the work. Margaret Hubbard, pianist, and Henry Zimmer, organist, supplied effective accompaniments.

ITHACA AUDIENCES HAIL MAJOR EVENTS

Paderewski Recital and Two Opera Performances Interest Auditors

ITHACA, May 5.—Outstanding among the musical events of the season were Paderewski's concert before a capacity audience in Bailey Hall, and two performances by the Cosmopolitan Grand Opera Company, led by Jacques Samoussoud, of "Hansel and Gretel" in English and "Carmen" in French. Both events were sponsored by the Music Committee of Cornell University.

The third attraction on the regular Bailey Hall series was a concert by Roland Hayes, accompanied by Percival Parham. The auditorium, including stage seats, had been sold out well in advance of the concert.

A much-anticipated program of chamber music was played by the New York String Quartet and Katherine Bacon in the Willard Straight Theatre recently, this being the third recital on the chamber music series. The program included the Brahms Quartet in G Minor, Op. 25, the Dvorak Quintet in A Major, Op. 81, and Turina's "La Oracion del Torero."

Andrew C. Haigh and Ida Deck Haigh gave a two-piano recital in Bailey Hall recently, before an enthusiastic audience. They played works of Schumann, Rachmaninoff, Bax, Bizet and Infante. One of the encores was Bourée by Mr. Haigh. This concert was the third of a series of four faculty recitals by the Cornell Department of Music, where Mr. Haigh is head of the piano department. The concluding recital is to be played by Gilbert Ross and Paul J. Weaver.

The Don Cossack Russian Male Chorus, Serge Jaroff conducting, was heard recently in Bailey Hall; this was the fourth concert of the series. Their program consisted of church and folk music.

OSEA CALCIOLOMI

ODYSSEUS HAS REINCARNATION IN MUNICH OPERA NOVELTY

"Bettler Namenlos," New Three-Act Work by Robert Heger, Viennese Conductor, Given Successful Premiere at the National Theatre — Expertly Orchestrated Score of Eclectic Tendency Holds Dramatic Interest, as Sung by Capable Cast Under Baton of Elmendorff

By GERALDINE DE COURCY

MUNICH, APRIL 30.—With Richard Hageman reaping brilliant successes in Germany by discarding the modern charms of atonality and the problematic in his recently given opera, "Caponsacchi," Robert Heger of Vienna, one time conductor in Munich and the slated successor of Bruno Walter as director of the coming Covent Garden season, struck the same keynote, in his new three-act opera, "Bettler Namenlos" ("Nameless Beggar"), which was produced for the first time at the National Theatre in Munich on April 8. By way of pointing a moral, the reception of the latter work was also unchallenged and enthusiastic.

Based on Homeric Epic

Although Heger has hung the shield of the incognito over the characters and plot of his home-made libretto, first contact with it immediately betrays its source as Homer's *Odyssey*, or to be more exact, that portion dealing with Ulysses's return to Ithaca after the siege of Troy. In Heger's tale, the Queen, the Housekeeper, the Swineherd, etc., are none other than Penelope, Eumaios and the rest, while the Nameless Beggar is the wandering king who saves his wife from the importunities of her suitors and his country from foreign usurpers.

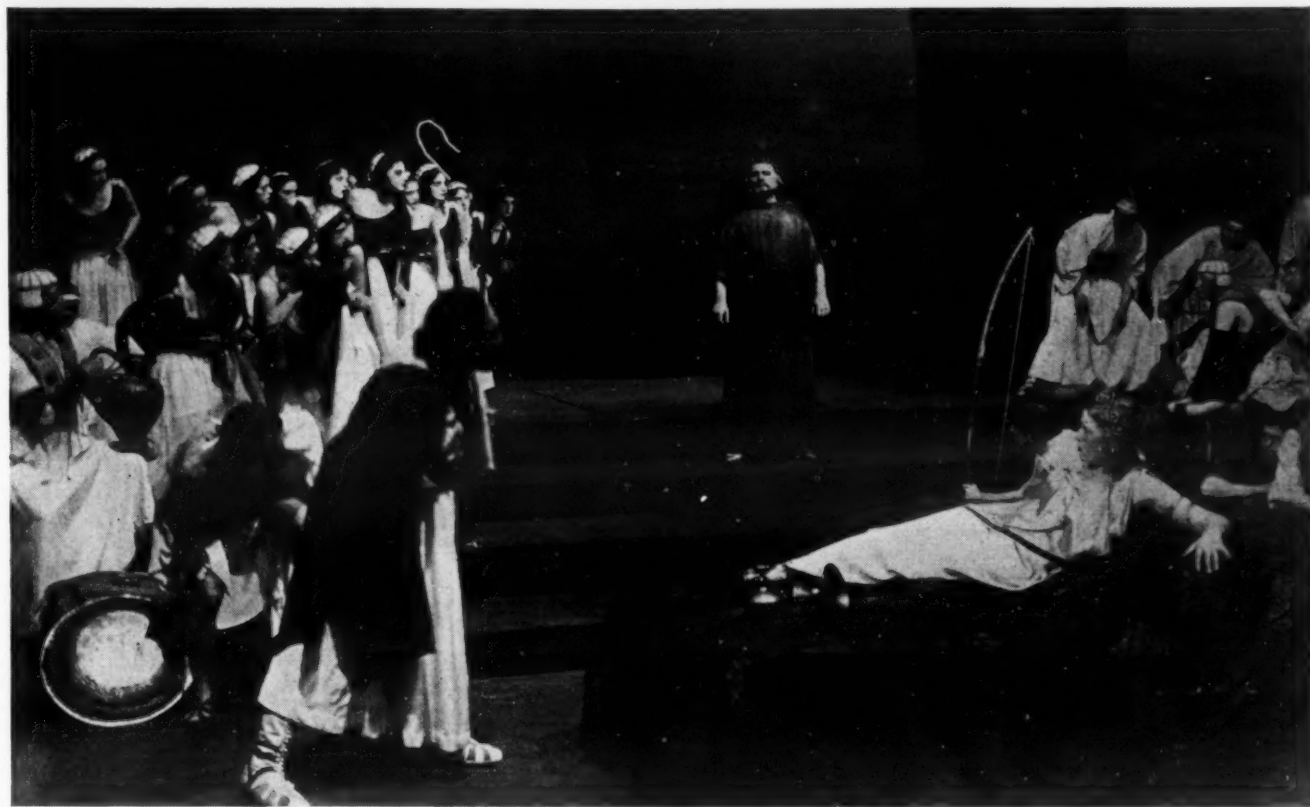
Perhaps it was the idea of the timelessness of this material that prompted Heger to drop the identifying masks, or it may have been the realization that his recast hero now had about him a prevailing odor of the sacramental. The nameless one is here a sort of Parsifal or saviour who comes to rectify the wrongs of his people, rather than the moral counterpart of that intrepid adventurer of history who laid low the pride and glory that was Troy.

Heger is by profession a conductor, but there was no hint of the superficial facility of ordinary *Kapellmeister* music in this score. He is too sincere and expert a musician to be seduced by any of the more ignoble and obvious trappings.

An Eclectic Score

The first act had its trifle of Bruckner and "Tristan," the second followed with its dash of "Rosenkavalier" and "Elektra" and the prismatic ghost of Schreker kept eternal watch over the decorative resources of the whole. But all these reminiscences, subtle and otherwise, were marshalled with a virtuosic hand.

The orchestra was large but never overpowering, and the instrumentation was rich in structure and color. Since



A Scene from the Munich National Theatre Production of Robert Heger's Opera, "Bettler Namenlos." Fritz Krauss in the Title Role Is Seen at Rear, Centre

Heger is no fresh apprentice with this medium, it goes without saying that he displayed a fine command of orchestral means and obtained operatic effects that were immediately communicable. He employed the *leit-motif* to some extent, and also the aria form, though the latter in no sense gave the impression of detached interpolations, but was a constituent part of the whole and provided some of the most successful portions of the work. Atonality and its attendant train never strode into the picture at any time, but the music had the warmth and dramatic flavor that provided effective opera from start to finish.

Production Is Brilliant

The work was brilliantly mounted by the National Theatre. Leo Pasetti's settings, especially for the second and third acts with the distant vista of a southern sea, were particularly entrancing. Fritz Krauss as the King, Felicie Hüni-Mihacsek as the Queen, Julius Bitteto as the Swineherd, and Hedwig Fichtmüller as the Lady-in-Waiting, all gave able and excellent characterizations of their several roles. Karl Elmendorff conducted with distinction and finish, and brought out with admirable balance and selectiveness the many beauties of the score.

Schwerin Revives Haydn Opera

The Schwerin Opera on March 20 attracted attention by a first performance of Joseph Haydn's opera, "Die Welt auf dem Monde," which was simultaneously relayed to America by radio. The resurrection and refurbishing of the "Mondo della Luna" that Haydn wrote to Goldoni's sparkling comedy for Prince Esterhazy's theatre may be put down as one of the really positive results of the present Haydn bicentennial celebration, thanks to the revisional work done by the young Berlin composer, Mark Lothar, and his librettist, Wilhelm Treichlinger. By

means of rearrangement, substitutions from other Haydn operas, and the addition of new secco recitatives, they produced a homogeneous structure that has been manipulated with extreme cleverness and a sure feeling for style.

The text might have been on a slightly higher literary plane and the instrumentation more transparent and authentic in certain passages. But even with these reservations, the sum total of the opera in its present version bears the authoritative Haydn stamp and is a worthy tribute to his memory and that of his Venetian collaborator. The production at the Schwerin Opera was prepared with great care; Werner Ladwig conducted with temperament and understanding, and the soloists (Julius Gless, Walter Ludwig and H. Pudor) were deserving of the utmost praise.

Other Operatic Events

On March 31, performances of Haydn's three-act heroic-buffo opera "Ritter Roland" in the version of Dr.

Ernst Latzko were given simultaneously in the Leipzig and Hamburg operas.

The opera in Erfurt (under Dr. Paul Legband) and that in Rostock are now financially assured for next season. In fact, the past season has been so successful in the latter city that, despite the present winter of economic discontent, this institution will close business with some 3500 marks on the positive side of its ledger.

The Düsseldorf municipal authorities have cancelled the contract of General Music Director Hans Weisbach, to take effect Sept. 30, 1932. The contract with Weisbach was made in 1926 for a period of eight years. It is reported that considerable dissatisfaction had arisen because of the conductor's frequent absences through outside engagements. In the Rhine provinces, economic conditions are so acute that any disintegrating factors of an artistic nature require prompt and impartial action if total *débâcle* is to be prevented.

CIVIC CONCERTS EXPAND

Half Million Members Are Now Represented Among Subscribers, Director States

The concert business in many parts of the country is benefiting through a wide adoption of the concert course system, Dema A. Harshbarger, director of the Civic Concert Service of Chicago, said recently on her arrival in New York to arrange for artist talent to fill courses under her management next season. She had just completed a three months' trip of 12,832 miles, during which period twenty-four new cities were added to the list.

Half a million members are now represented in the Civic Concert movement, Miss Harshbarger said. With each paying yearly membership dues of

five dollars, they spend a total of \$2,500,000 on music annually. Every state in the Union is represented, and in Florida every city has a concert course. Other large cities organized in this way include Milwaukee, Indianapolis, St. Louis, Albany, Worcester, Dayton, Akron, St. Paul and Des Moines.

Arthur Fiedler Again Conducting Boston "Pop" Concerts

BOSTON, May 1.—Preparations are completed for the forty-seventh annual series of "Pop" Concerts to be given in Symphony Hall, beginning Wednesday evening, May 4. Concerts will be given nightly, except on occasional Sundays, through May and June. Arthur Fiedler will again conduct an orchestra of eighty-five players.

W. J. P.

Some Reflections on the State of American Music

Works Chosen in NBC Orchestral Contest Heartening, Says Judge

By DAVID STANLEY SMITH

Dean, School of Music, Yale University

LAST evening I heard one of the finest programs of contemporary orchestral compositions within my memory. It was with no small pride in our national achievement in music that I listened over the radio as one of a very large group of "judges" the country over, who were assigned the task of allocating, each to its proper niche, the five twelve-minute pieces that had previously been chosen by a committee of well-known conductors from the great mass of music submitted for the five prizes offered by the National Broadcasting Company.

After reflecting upon the meaning that lies behind this responsible and exciting task of "adjudicating," I am impelled to jot down certain general impressions which fill my thought. I am acting at once, for I can speak with more freedom and with less reference to personality than would be fitting after the names of the composers have been announced.

Reversion to Tonal Beauty

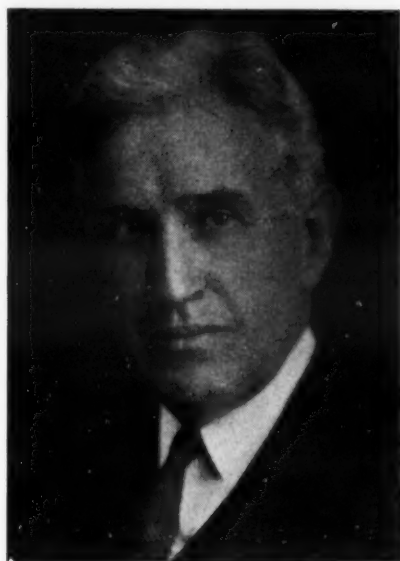
The music of these men is refreshingly free from the cynicism and ugliness that, in the light of my dreadful experiences with "modern" programs, I was expecting. The pieces were not burdened with the woe of the world, nor were they bitter in tone. They were modern, very much so, but the propaganda of atonality and other "isms" had had little effect on them.

Those of us who still cherish beauty in music were heartened by the evident devotion of these five young men (they are young in spirit if not in years) to sheer beauty. They evidently have not joined in the war on romanticism that the present age is reputed to be waging.

Though, naturally, the compositions were all of different character, they clearly fall into a group, and my remarks will deal with them as a group. It is difficult to discover just what influences lie behind the music. But at any rate one can assert that no influence farther back than Debussy, unless it be a touch of "Tristan" now and then, has acted upon it. Probably no one thing accounts for the quality of these compositions more keenly than the extraordinary beauty of sound and virtuosity our greatest orchestras have shown during the past few years. A composer of our day has in the orchestra an instrument to play upon that is utterly obedient to the strictest demands of his mind and always ready to burst into a flare of beauty and magnificence.

Dangers of Modern Technique

But in this perfection of orchestral technique is hidden a danger for the composer. The very beauty of sound to be gotten out of a large mass of good string players is so ravishing that almost anything written for them disarms criticism, and with these sounds in one's ears one has difficulty in retaining his balance of judgment. The weaving *pianissimo* harmony of a bold modern sort, with the violins threading



David Stanley Smith, Dean of the School of Music at Yale University, Who Gives His Impressions of the Five Orchestral Works Chosen in the NBC Contest

their way along a strangely wandering line of melody, is so incomparably lovely that the mouth of the critic is made dumb. But in the gray dawn of the morning after, the critic begins to wonder whether orchestral beauty may not now be in a state of "inflation" like the stock market in boom time, and whether eventually there will not be erected so high a pile of beautiful compositions that Beauty herself will become cheapened, and in revenge, knock the pile down.

The composers of last evening seem to me to be as deficient in invention of rhythm as they are proficient in harmony and orchestration. The allegro

THE accompanying article by Dean David Stanley Smith, of the Yale School of Music, records the impressions of one of the 150 musical experts who on the evening of May 1 listened in to the performance of the five works of American composers chosen from among 573 submitted to a jury of noted conductors in the National Broadcasting Company's competition for orchestral awards totaling \$10,000. The 150 listeners in many parts of the country then voted on the relative ranking of the works, which were performed anonymously by an orchestra under the baton of Eugene Goossens, over an NBC-WEAF coast-to-coast network from New York. The works were judged on the basis of thematic material, originality of development, technique and orchestration. The five prizes of \$5,000, \$2,500, \$1,250, \$750 and \$500, respectively, were to be awarded to the composers at a second broadcast on May 8 by M. H. Aylesworth, president of NBC.

—Editor, MUSICAL AMERICA

passages are all made on the popular rhythms of the day, and are in no instance comparable in interest to the rhythmic episodes that shine forth from the pages of any classic score. Nor do the slow melodies depart from the usual arrangements of 4-4 or 3-4 time. The melodies are always grooved into the undulating top line of the harmonies.

Structural Element Weak

So great is the obsession of our modern composers with matters of harmony and color that they take small interest in the very important element of structure. The compositions exhibited last evening are in most cases (and strangely enough in the works one liked best) almost without recognizable design. They avoid a pattern. The hand of Beethoven or Brahms has had no part whatsoever in producing them. Perhaps beauty of design is not needed when beauty of other kinds is so easily summoned. That is a debatable question.

The five composers would probably not succeed in chamber music. The string quartet is too restricted for them. Opulence and magnificence are not to be had there. The shortcomings in rhythm and design I have mentioned would be only too apparent without the luxuriance of the orchestral tone.

Contemporary Style Emerging

One might write at length about the history of "fashions" in music. I wish here only to remark on the, to me, very interesting crystallization into a style for this present period marked out by the compositions here discussed. Last night's concert made history. And I was glad to note that the wave of imitating Stravinsky shows signs of flattening out. Stravinsky himself is an important figure and his general influence on the new music is unmistakable, but his direct imitators, like all imitators, must expect to join the forgotten company of little Wagners, little Strausses, and washed out Debussys. The figure of Stravinsky was only to be dimly discerned at last evening's concert.

The conductors of our orchestras should take note of what went on last evening. Most of the pieces played are finer than the general run of modernistic compositions, native or foreign, that are brought forward in symphony concerts. They steer clear of nonsense and vulgarity that have sullied the programs of many concerts, to the wrath of the subscribers. All in all, in spite of my reservations, last evening's "exhibition" was a great triumph for American music.

School for Advanced Students to Be Opened in Siena Palace

A Master School of Music, for teachers and advanced students, will be opened this summer in Siena, Italy, under the direction of Claude Gouvy, American pianist. The school will be situated in the Palazzo Chigi-Saracini, which has been loaned by its owner, Count Guido Chigi-Saracini. The faculty announced includes Fernando Germani, organ; Mr. Gouvy, piano; Giulia Varese Boccadaditi, voice; Arrigo Serato, violin; Arturo Bonucci, cello; Mr. Gouvy, song repertoire; Adolfo Baruti, opera repertoire, and Vito Frazzi, composition.

WESTCHESTER FESTIVAL WILL HONOR HAYDN

Chorus and Orchestra Under Stoessel to Give Excerpts from "Seasons"

WHITE PLAINS, N. Y., MAY 5.—The eighth annual Westchester County Music Festival, to take place May 20 and 21 at the County Centre here, under Albert Stoessel, conductor, will include music commemorative of the 200th anniversary of Haydn's birth, and the George Washington Bicentenary celebration.

The program for May 20 includes Haydn's "Spring," from "The Seasons"; Carpenter's "Song of Faith," written for the Washington celebration, and works of Grainger, Vaughan Williams and Mabel Daniels, given by chorus and orchestra, with Jeannette Vreeland, Arthur Hackett and Richard Bonelli as soloists.

The concert of May 21 will present Brahms's Rhapsody and Gypsy Songs, with Sophie Braslau as soloist, and Beethoven's Ninth symphony, with Louise Lerch, Sophie Braslau, Arthur Hackett and Frederic Baer as soloists.

GLADYS SWARTHOUT WEDS

Metropolitan Contralto Is Married to Frank M. Chapman, Jr.

The marriage of Gladys Swarthout, contralto of the Metropolitan Opera Company, and Frank M. Chapman, Jr., baritone, which took place in Tenafly, N. J., in the last week of April, was revealed when invitations were issued by the parents of the bridegroom, Dr. and Mrs. Frank M. Chapman, to a reception for the bride at their home in New York on May 10.

Miss Swarthout, the daughter of Frank and Ruth Womser Swarthout, was born in Deepwater, Mo., and first sang in public at the age of twelve in Kansas City. Following vocal study and church choir experience, she was engaged by the Chicago Opera Company in 1924-5 and later sang with the Ravinia Opera for three seasons. Engaged by the Metropolitan Opera Company in 1929, she has sung leading roles with the company during the last three seasons.

Mr. Chapman, whose father is curator of ornithology and dean of the faculty at the American Museum of Natural History in New York was graduated from Princeton in 1923. He sang with collegiate and amateur musical clubs, and went to Italy for further musical study, making his recital debut in Rome in 1927 and his operatic debut at the Adriano Theatre in "Trovatore" in the following year. Returning to America, he made his first appearance in New York as Valentine in "Faust" with the American Opera Company in 1930, and has recently been engaged in concert work.

Marcian Thalberg to Come to New York

Marcian Thalberg, concert pianist and pedagogue, will be in New York next season to teach at the David Mannes Music School.

Announce Artists for Peace Drama

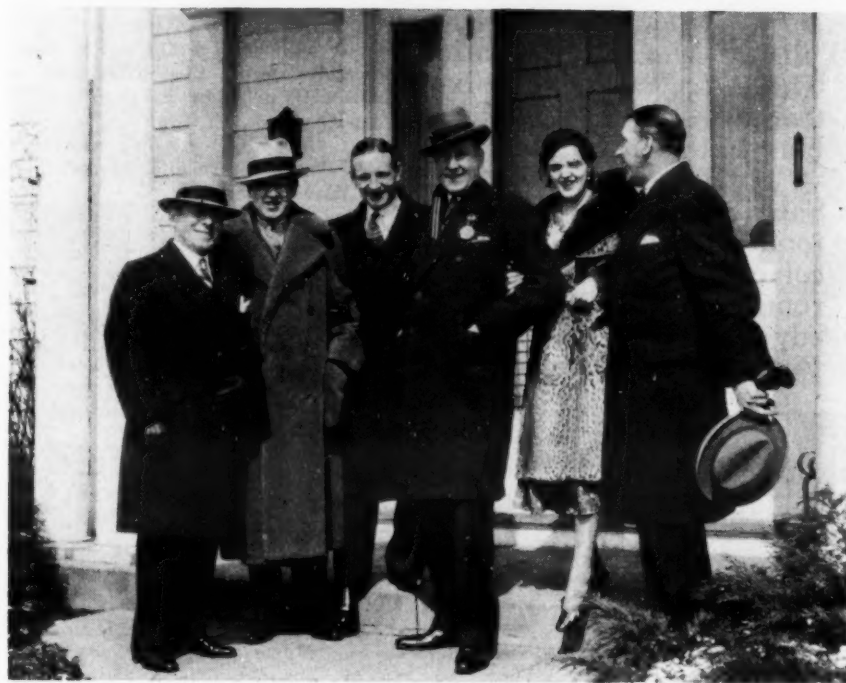
Mariska Aldrich will sing the role of Peace and Beniamino Gigli that of the Warrior in a music-drama by G. Alko Randegger, to be given in the Town Hall on the evening of May 12.

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SEASON OF CROCUSES FINDS MUSICIANS AT WORK AND PLAY



Wide World
Chaliapin Rehearses His Next Season's Programs with His Family. The Famous Russian Bass, Who Will Return to America Next Autumn After an Absence of Four Seasons, Is Shown with His Daughters, Dacia and Stella, and Mrs. Chaliapin



Above, Right, the Members of the London String Quartet Are Seen on a Visit Last March to Eugene Goossens (Second from Left), Noted Composer and Conductor of the Cincinnati Symphony, and Mrs. Goossens, at Their Home in the Ohio City



At Right, the Famous Composer, Christian Sinding, Congratulates Grisha Goluboff, Nine-Year-Old American Violinist, Who Recently Played His Suite, Op. 10, at a Recital in the German Press Club in Berlin. Arpad Sandor, the Accompanist, Is Seen at Centre



Keystone-Underwood

Walter Damrosch, shown in Marionette Form, Rehearses Mme. Ernestine Schumann-Heink for the Two Benefit Concerts in Which They Appeared Recently in the Interest of the Musicians Emergency Aid at the Metropolitan Opera House and at the Times Square Studio of the National Broadcasting Company. The Marionette Was Designed by Remo Bufano



At Right, Guy Maier, Pianist, Indulges in a Romp with Nancy Richmond, Twenty-months-old Daughter of the Concert Manager, Aaron Richmond

Following a Successful American Tour, Shura Cherkassky, Pianist, Sails on the Von Steuben to Give Concerts in Berlin and to Summer at Lake Como

At Right, Clad in Shaggy Brown Coats, Nelson Eddy, Baritone (Left), and His Accompanist, Theodore Paxson, Are Seen on a Cross-Country Hike While on a Recent Concert Visit to Newport News, Va.



NEW OPERA BY MARINUZZI HAS SUCCESSFUL SCALA PREMIERE

"Palla de' Mozzi," Dramatic Three-Act Work with Sixteenth Century Setting, Has Enthusiastic Hearing—"Il Favorito del Rè," Satiric Jazz Opera by Antonio Veretti, Coldly Received—"Primavera Fiorentina," One-Act Comedy by Arrigo Pedrollo, Proves Diverting

MILAN, April 30.—Among recent novelties given at La Scala, "Palla de' Mozzi," an opera in three acts by Gino Marinuzzi, conductor, formerly of the Chicago Opera, was enthusiastically received at its premiere on April 5. The opera, which is strongly melodramatic, had a lively success before a brilliant first-night audience, including the Princess Maria, who congratulated the composer in her box after the performance. Marinuzzi, who conducted, shared many curtain calls with the librettist, the chorus master and the artists. There were nine recalls after the first act, eleven after the second, and twelve after the third.

The libretto by Gioacchino Forzano, is based on an episode which took place during the siege of Montelabro Castle near Siena by bands of mercenaries under the sixteenth century leader, Palla de' Mozzi.

When, in the second act, the vic-

torious soldiers of Palla, led by his son Signorello, enter the castle and take Montelabro prisoner, his daughter buys off with gold the four captains who guard him. A deep love awakes between Anna Bianca and the insurgent's son. While they swear undying devotion, Montelabro gets away.

In the final act, the escape of the noble is discovered. Signorello is held responsible. Palla decides for death, but Anna Bianca pleads so touchingly that the mercenaries revolt. The outlaw, seeing the foundations of his cause tottering, takes his life. Thus the two factions as well as the lovers are reunited.

Effective Dramatic Music

This is Marinuzzi's third stage work, his earlier ones having been "Il sogno del poeta," "Barberina" and "Jacquerie," the last given by the Chicago Opera Company more than a decade ago. A conscientious craftsman, he has incorporated in this work a number of folk and other melodies of the sixteenth century. Several Gregorian themes are used in the opening act, the scene of which is laid in a church. This music is rudely interrupted by the entrance of Palla and his soldiers, who determine to storm the stronghold. The introduction to the second act, depicting the assault on the castle, is a vigorous bit of tonal writing. The long love duet is developed with a rich, Straussian employment of orchestral means. Though it cannot be said that the composer is always original in his thematic invention, the music is usually effective and shows a strong sense of the stage.

The orchestral reading by the composer was superb, and the production in the main an excellent one. Benvenuto Franci sang the title role with much artistry. Gilda della Rizza made a moving heroine of Anna Bianca, both in tragic and romantic moments. The fine work of the tenor Galliano Masini, as Signorello, was especially applauded by the public. The choruses, trained by Veneziani, sang beautifully. The costumes by Caramba and the settings, executed by Marchioro after the sketches by Valente were effective.

Open Campaign for Fund to Assure Bowl Series

LOS ANGELES, May 5.—A campaign has been opened to arouse public sentiment, and, incidentally, to raise the necessary sum to insure a successful Hollywood Bowl season. Some \$25,000 in pledges and cash is said to be necessary. A public dinner and meeting were planned for the evening of May 3.

It is hoped that it will not be necessary to curtail Bowl plans for this, the most important year in its history. Glenn M. Tindall, manager, is marshalling all his forces in expectation of a notable season artistically, if it can be assured financially.

H. D. C.

A second recent novelty at the Scala was "Il Favorito del Rè" ("The King's Favorite"), a first opera by Antonio Veretti, one of Italy's modernists, which caused an uproar because of its introduction of a jazz band and had only



Bain News Service

Gino Marinuzzi, Composer of "Palla de' Mozzi," Produced at La Scala. Americans Remember His Brilliant Achievements as Conductor with the Chicago Opera and as the Composer of "Jacquerie"

three performances. The libretto by Arturo Rossato is adapted from the "Arabian Nights," but the scene is transferred to a mythical kingdom. Argiroffo, favorite courtier of the king, and his wife Lalla, chief lady to the queen, strive to recoup their fortunes by feigning death, with the purpose of extracting rich burial sums from their sovereigns. The plot is unmasked, and many amusing complications ensue. The work is intended to be grotesque and satiric. Doubtless the management considered it an interesting experiment in "modern" vein, for it expended large sums for scenery and costumes.

The music was for the most part rather vacuous, being fashionably "advanced" in idiom but lacking in salient invention. The public would not forgive the absence of lyricism, save in a rather lugubrious dirge, and a flippant march, and the three performances showed a steady decrescendo in interest.

The tenor Menescaldi as Argiroffo strove to give interest to his role by the use of a beautiful voice. Pia Tassinari as Lalla was a worthy companion. Vera Podenaite was a good Gabrielle. Others heard were Di Lelio as the King, and Mme. Falliani as the Queen. The conducting of Ghione was praiseworthy, the choruses of Veneziani were again excellent, and the scenic production, designed by Salvini, was modern and sumptuous, though lavished in a lost cause.

A Frivolous One-Act Novelty

The third novelty of the season was the one-act opera "Primavera fiorentina" ("Spring in Florence") by Arrigo Pedrollo, a composer who has been represented by several previous operas, among which "Delitto e castigo," based on Dostoevsky's "Crime and Punishment," was given its premiere at the Scala in 1926.

His latest work is a Boccaccian trifle in three scenes, with a book by Ghisalbetti. The plot revolves about the device of Donna Isabella to calm the suspicions of her middle-aged husband. She sends him into the garden dressed in her clothes to keep a nocturnal appointment with Baldo, her amorous serving-man. The youth coached by her, meets his master with blows of a stick and angry reproaches for his faithlessness! Meanwhile, the others laugh at his chagrin.

The score, written with delicate skill, underlines the text with many witty commentaries. A Renaissance song in praise of youth recurs repeatedly. The sextet of the three unfaithful wives and their swains, in the garden scene, has genuine melodic appeal. At best, the opera is an amusing caprice.

The cast was headed by Augusta Oltrabella, a very fine exponent of the role of Isabella. Alessandro Ziliani, a promising young tenor, sang the role of Baldo. The baritone Emilio Ghirardini was dramatic as Lapo, but somewhat overplayed his part. Ghione conducted with success. At the first performance, the composer, author and artists had an ovation and were recalled nine times at the close.

PLAN NATIVE WORKS FOR CHICAGO FAIR

Commission John Alden Carpenter and Dr. Howard Hanson to Prepare Scores

CHICAGO, May 5.—Two well-known contemporary American composers have accepted invitations extended to them by Rufus C. Dawes to prepare special works for presentation in the music program of the 1933 Century of Progress Exposition in Chicago. They are John Alden Carpenter of Chicago and Dr. Howard Hanson, director of the Eastman School of Music, of Rochester.

Mr. Carpenter has been commissioned to write an ode for soloists, chorus and large orchestra to celebrate the opening of the Exposition, June 1, 1933. Dr. Hanson has been commissioned to write a work in whatever form he wishes, to be performed later in the summer.

No other composers have yet been invited to contribute to the music of the 1933 World's Fair, but it is understood that several leading composers

in this country and Europe will present new works for performance.

Week's Festival of Contemporary Music Planned for Exposition

A week's festival of contemporary music will be held during the World's Fair in Chicago next year, with Frederick Stock, Rudolph Ganz and Frank L. Waller in charge. Mr. Ganz is already working on the list of compositions to be performed, in conjunction with a committee representing the League of Composers of New York and the International Society for Contemporary Music.

John Gurney Heard as Soloist with Yonkers Glee Club

YONKERS, N. Y., May 5.—John Gurney, baritone, appeared as soloist with the Yonkers Male Glee Club at Hawthorne High School here on the evening of April 26. He sang two groups of songs and the solo part in a work by Stanley Wilson with much success.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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DETROIT APPLAUDS ITS CIVIC OPERA

Fourth Season Includes Worthy Performances of Six Works

DETROIT, May 5.—The fourth annual season of the Detroit Civic Opera Company, from April 12 to 23 in Orchestra Hall, was the most successful. Performances were given on Tuesdays, Thursdays and Saturdays during two weeks. The operas were "Traviata," "Tosca," "Hänsel and Gretel," "Romeo and Juliet," "Madame Butterfly" and "Aida."

Thaddeus Wronski, producing director, staged the works admirably. The local choruses had been carefully trained. Members of the Detroit Symphony comprised the orchestra, led by Fulgenzio Guerrieri and Giacomo Spadoni. Worthy scenery was painted by Peter J. Donigan.

The principals included two newcomers, Amund Sjøvik, bass, and Wilfred Engelman, Detroit baritone, who made his American opera debut after study in Italy. Principal roles were sung by Bianca Saroya, Dimitri Onofrei, Edward Molitore, Natale Cervi, Francesco Curci, Mario Valle, Ethel Fox, Bernice Shalker, May Barron, Hizi Koyke, Anna Leskaya, John Pane-Gasser, Giuseppe Interrante and Nettie Watson.

Performance for Children

A special performance of "Hänsel and Gretel" was given free for crippled children and orphans of Greater



Thaddeus Wronski, Executive and Producing Director of the Detroit Civic Opera

Detroit on April 20, followed by Bayer's "The Fairy Doll," presented by young members of the Theodore J. Smith ballet classes.

Officers of the Detroit Opera Society, Inc., are Mrs. Harriet N. Atterbury, chairman; Philip Breitmeyer, honorary chairman; Jefferson B. Webb, vice-president and general manager; Mrs. Joseph A. Braun and Mrs. John W. Dyar, vice-presidents; Jay Grinnell, treasurer; Dr. Clifford N. Brunk, secretary, and Mr. Wronski.

HERMAN WISE

Margaret Matzenauer, contralto, formerly of the Metropolitan Opera Company, appeared at the Roxy Theatre during the week of May 6.

CHAMBER SERIES FOR NEW ORLEANS

Philharmonic Elects New Officers — Choral Union Formed

NEW ORLEANS, May 5.—A plan to sponsor several chamber music concerts next year, in addition to the regular concert series, was announced by Corinne Mayer, who was reelected president of the Philharmonic Society for the twenty-first year at the annual meeting on April 13. Other officers are Mrs. Mark Kaiser and Mrs. E. B. Benjamin, vice-presidents; Mrs. Rathbone DeBuys, secretary-treasurer; and Mrs. Kaiser, Mary Conway, Frank Soule and Rosa Ivens, board members.

In the last of the season's series by the Junior Philharmonic Society, David Dushkin spoke on creative music, demonstrated the making of instruments by his child pupils, and played some of their compositions, at Dixon Hall on April 8.

Operetta Presented

Young singers gave the operetta "The House That Jack Built" by Jessie Gaynor at the Athenaeum on April 9. The cast included 200 pupils of the Isidore Newman elementary school, and was directed by G. Campbell Cooksey, baritone and head of the music department. Emma Douglass was the dramatic, and Marcelle Peret the artistic director.

Lucienne Lavedan, harpist, was the featured musician at the concert April 6 at the Knights of Columbus auditorium for the benefit of the Ursuline Convent spring festival.

The first public appearance of Mrs. Frank Soule, singer, was made on April 6 at the Orleans Club, accompanied by Eugenie Wehrmann-Schaffner. At the same club a piano recital was given on April 18 by Yvonne LeBaron, who was presented by Corinne Mayer. Eula Sander, sponsored by Mrs. Clara del Valle del Marmol, gave a program on April 5 at Dixon Hall. Mrs. Daniel Stanley Elliott sang on April 15 in the same hall, accompanied by Mrs. del Marmol.

An inter-denominational church choir union, consisting of representatives from more than fifteen churches, has been formed here and is to make its debut in Music Week.

Choral Events Heard

Part singing in German marked the hundredth anniversary of Goethe's death, commemorated by the Louisiana Historical Society at the Cabildo recently by members of the Sängers Chor from the Deutsches Haus.

The seventh performance of the operetta "Hulda of Holland" took place recently in Marquette Auditorium, on this occasion for the benefit of the St. Vincent de Paul Society of the Holy Name church. Mignon Deynoodt and Aloysius Leach were the principals. The operetta will be taken on tour through Louisiana towns.

SELBY NOEL MAYFIELD

Myra Hess will sail for England on May 11 on the Europa after an extended tour in this country. She will return on Jan. 1 for another tour which will include orchestral engagements.

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The Mistake of Darkened Auditoriums

ANOTHER season of darkened auditoriums for most orchestral and some choral concerts has convinced many earnest musicians and students among those who supply the backbone of New York's audiences that a good idea has been carried too far. Listeners who long have been in the habit of "following the score" during an orchestral performance have been doing so at the risk of their eyes. Others who have sought to consult program leaflets containing the words of extended choral numbers have found themselves confronted with a mere blur of type. Likewise, those who have had reason to refer to program annotations, so as to listen more intelligently and profitably to works of a literary scheme or some particularly interesting structural character, have been defeated by the lack of sufficient light.

At the close of the season, a year ago, the critic of the New York *Evening Post* raised the question as to whether subscribers had been consulted about these darkened halls. Opinions were invited. A number of concert patrons wrote letters objecting to the practice. Among these was Rubin Goldmark, composer and teacher of budding composers, who stated in no uncertain terms that the lack of light was imposing a serious handicap on students who were being urged and

required to familiarize themselves with the scores of novelties and of standard works. The case then presented against the darkened auditorium was a strong one. But the auditoriums had as little light this year as last, for the type of concert in question. It would seem to be time that the placing of a serious hardship on the best type (because the most serious) of orchestra and chorus devotees should at least be explained.

About ten years ago, there was some complaint about too brightly illuminated auditoriums. It was sound. More light was used than was necessary and it gave a garish hardness to the concert halls that was not conducive, many felt, to the establishment of the right mood for good listening. Some contended that the brilliant light was hard on the eyes. Their point, too, was well taken. If these arguments had been met by a partial dimming of the lights, merely to reduce the glare, but not to place the auditorium in semi-darkness, there would have been cause for thanks on the part of everybody. But those who decided the question for the major orchestral and choral events (there have been some exceptions), both in Carnegie Hall and at the Metropolitan Opera House, swung to the other extreme. Curiously enough, recitalists usually are given much more light than the orchestras. Why this should be, when there is much more reading of scores and certainly of program annotations at orchestra concerts, is another of the mysteries of the case.

* * *

IT may be argued that program notes should be read before the concert begins and during the intermission. So they should be. But it is useless to deny that many reasons exist for reference to them during the performance of certain compositions—works of the type of Strauss' "Don Quixote," or even the Brahms-Haydn Variations; not to speak of new and unfamiliar works wherein a detailed analysis, not likely to be memorized and carried in the head, is a distinct help at first hearing. And of what real use are those parallel texts of German (or Italian or French) and English words, if, during the performance of an oratorio or cantata or similar composition, the listener is in no position to look at them? True, he could commit them by heart. But why ask the absurd or the impossible?

With regard to score reading, every musician knows that it makes for an increased comprehension of the music and is a practice to be commended. Only the conductor who slides over difficulties or violates a composer's markings could wish to keep this knowledge from becoming ever and ever more widespread. Those who may feel that score reading lessens emotional reactions will continue to leave their scores at home. But those who wish to study structure, to note details of orchestration, or to have first hand knowledge of the "readings" of different conductors, ought not to have the door slammed in their faces without a good and sufficient reason. So, again, we ask, "What is the reason?" We have heard the suggestion that the darkened auditoriums represent an economy. But if so, why the greater economy for the orchestras than for recitalists?

There remains the question of eye-strain. We believe many are ready to testify that there is more of eye-strain involved in staring from a half-dark auditorium into bright lights on the platform than was true of the old over-lighted auditoriums. Photophobia, an affliction that causes the eye to shrink from light, can be brought on by just this process—that of staring out of darkness into brilliant light. Today, it is the illumination of the platform that is likely to make trouble. Surely, however, there is no need for these extremes. Isn't it about time that the sort of indirect lighting that hotels and restaurants have found feasible be adapted to the concert halls? If newspapers can be read in the one, why not scores, program annotations and word leaflets in the other?

Personalities



Elisabeth Rethberg Takes the Early Spring Sunshine at the Door of Her Home at Riverdale, New York, with Her Pet Dog and a Bunch of Annunciation Lilies from Her Own Garden

Hayes—In spite of its custom of not conferring honorary degrees, Fiske University recently made Roland Hayes, Negro tenor, who is an alumnus of the institution, a Doctor of Music.

Ganz—A new piano work has recently been completed by Rudolph Ganz with the interesting title "Twenty Animal Pictures for Children Who Want to Grow Up and Adults Who Want to Stay Young." Mr. Ganz is orchestrating the work for performance at children's symphony concerts.

Furtwängler—At the fiftieth anniversary of the Berlin Symphony, which was observed on April 17, Wilhelm Furtwängler, its conductor for a decade, was presented with a gold medal on behalf of President von Hindenburg. At the ceremony, Mayor Heinrich Sahm announced that a municipal subsidy had been granted to insure the continuance of the orchestra.

Schumann-Heink—In order to do her bit in assisting the Metropolitan Opera to continue, Mme. Ernestine Schumann-Heink has signified her willingness to appear there next season at the same salary as she received when she made her debut in the season of 1898-99. The veteran contralto has also suggested that in order to bring opera prices within the range of the average person, special afternoon performances be given featuring new American talent.

Wad—In recognition of his services in the cause of music, Emmanuel Wad, for many years teacher of piano at the Peabody Conservatory, Baltimore, was recently made a Knight of Dannebrog by King Christian X. The order was instituted by King Waldemar in 1219. Mr. Wad, who is a native of Denmark, has completed the score of an opera based on American Indian legends which has been accepted for production at the Royal Opera in Copenhagen.

Ljungberg—When Göta Ljungberg sang Kundry at the special matinee of "Parsifal" at the Metropolitan, she expressed regret that she had not been able to wear the costume she used at her London performance last season. This was an authentic Indian one lent her by the Prince of Wales. The dress and the crown were a gift to the Prince from an Indian rajah and they were of such value that an armed escort accompanied them from the Prince's residence to Covent Garden and back.

What They Read Twenty Years Ago

in MUSICAL AMERICA in May, 1912

Too Bad for Parsy!

(Headline) IMPERIAL BAN ON "PARSIFAL." German Empress Declines to Attend Performance—Says It Is Sacrilegious.

~1912~

Oh, Yeah?

Mme. Calvé said: "Had I my life to go over, I would earn my living sewing, making gowns, keeping a shop—anything but singing!"

~1912~

And We Kick at Forty-Eight!

(Headline) SEVEN OPERAS IN SCALA SEASON. "Isabeau" the Most Popular with Milan Audiences and "Meistersinger" the Least.

~1912~

The Birth Rate Has Dropped, Then!

"Good accompanists are born, not made," in the opinion of Maurice Lafarge, the young French pianist now in New York.

~1912~

How About Motormen?

Only occasionally do composers excel as conductors.

~1912~

Incredible!

The forthcoming revival of "Robin Hood" recalls many interesting facts. One of them which brings a smile to the faces of present-day producers is the cost of the initial production, which totaled exactly \$109.50.

~1912~

Oh!

Apropos of "Aphrodite," a good deal of comment both written and spoken was aroused by the fact that Frau Jeritza, a very beautiful woman, remained all too scantily clad in the dying scene.

~1912~



When the Metropolitan Went to Atlanta for Its Annual Visit in 1912, Geraldine Farrar Was One of the Popular Prima-Donnas of the Organization. She Is Seen, Left, in Her Dressing Room, Making-up for the Role of Mimi in "Bohème."

Caruso Found Time During the Day to Attend a Baseball Game, as We See, Above. In the Same Picture, Second from the Left, Is Bella Alten, Then of the Company



listener at that concert would hesitate to place this work ahead of Franz Schmidt's "Variations on a Hungarian Folk Song." Castelnuovo-Tedesco's "Taming of the Shrew" Overture, Prokofieff's "Prodigal Son" Suite, Krenek's music to Goethe's "Der Triumph der Empfindsamkeit" or Graener's "Die Flöte von Sans Souci," to mention but five of the novelties that, as one experienced listener remarked, were "performed for the first—and last—time in New York" by our adventurous foreign conductors.

Cap and Bells

English à la Milanese

FOR a choice specimen of syntax, we commend our readers (both of them) to the following press notices as Englished by a Milan lyric agent. We have first the gay gambolings of Signora Z—:

"The action and the singing of all actors on the scene have been, as a whole, full of natural simplicity and in the ensemble parts, they were nicely bound together. To single out the most meritorious, we feel it a duty to state that Z— has impressed a sense of grace and gayness to Colombina's figure.

"Not a few smiles and much cajoling has Z— showered on her part, to impart a meaning and a character to Colombina! And how happy was she, of a happiness that inspires her fine vocal expression, as she sings through!"

Almost as happy was the lot of Signor Y—, who had to cope with a lean role. We read:

"Y—, who presented himself in the part of Alberto, an almost sacrificed part and up to some extent even ungrateful, has met with a just and sympathetic tuning with the classical triangle, whereof he forms part, acting on the stage with gentlemanly property and singing with measured and stylish mood, so that his debut can be called brimful of promises."

* * *

Add Americana

"SONGS of hope and faith have died from our lips," the Rev. Z—, pastor of X— Church, told his congregation on April 10, when he used as his sermon topic, "Can Rudy Sing Us Out of the Depression?" He said that the work of Rudy in making people sing should not be considered too lightly.—*News dispatch.*

* * *

A Useful Makeshift

AMONG the answers in a small boy's musical examination paper was the following surprising item:

"A pandmonium is a thing they play in churches where they haven't got an organ."—*The Music Teacher.*

Scant Recognition for American Music

(Continued from page 5)

Nor can it be argued that these were all in response to a continuing public demand. Subscribers had placed before them at least one Tchaikovsky work of which they (in great numbers) probably had never heard, the symphonic poem, "Voyvode," as well as the now infrequently performed "Francesca da Rimini."

If there are to be resurrections, resuscitations, rejuvenations, or whatever these reawakenings may be called, of music by Tchaikovsky that has slipped from the sphere of currency (and of a work like the Symphonic Variations on an Original theme by Dvorak, a composer who had twelve performances of four works, though America can be said, today, to remember him only for one) why, the friend

of American music will ask, should revival of one or two of the works of Chadwick, "Tam o'Shanter," "Aphrodite" or his Fourth Symphony, for instance, be out of the question for conductors ministering to the American public for which Chadwick wrote and the people from whom he sprang?

With respect to the newer music, it may be argued that in most instances the novelties introduced have been by composers who have proved their skill, so that the conductor need have little doubt as to the professionalism of the works undertaken, even though their merits might be found slight and their interest negligible. It may also be pointed out that performances abroad have in many instances proved the works viable. In this connection, there is a continuing question as to how much attention is given by the conductors of New York's orchestral concerts to the performances of American music elsewhere in the United States by orchestras which do not visit Manhattan.

The Chicago Orchestra has a record for the performance of American compositions that beggars that of the New York Philharmonic-Symphony, the Philadelphia Orchestra and the Boston Symphony, the "big three" for the audiences of New York. If any more heed has been given to works played in Chicago than to utterly untried works examined in manuscript, when called to the attention of the conductors of the Philharmonic-Symphony, it has been in no way discernible in New York's programs.

There have been occasions when outside orchestras have brought to New York music by native composers that challenged interest at least comparable to that bestowed on imported novelties, in every circle except that of the conductors supplying New York's programs. One such instance was Arthur Shepherd's "Horizons," played in New York by the Cleveland Orchestra. It may be doubted whether the least enthusiastic

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VIRGINIA'S SECOND FESTIVAL DRAWS THRONGS TO RICHMOND

Folk Musicians from Several States Give Programs of Old-time Melodies and Dances—Highlight Is Performance of Dvorak's "Stabat Mater" by Large Chorus and Soloists, Assisted by National Symphony of Washington, Under Baton of Dr. T. Tertius Noble—American Orchestral Music Conducted by Hans Kindler

RICHMOND, Va., May 5.—The week of April 25-30 in Richmond marked Virginia's second annual State Choral Festival, the first having been given in Charlottesville last year. It is an organization that has grown from the combined efforts of the Virginia Federation of Music Clubs and the Virginia Music Teachers' State Association. For five years choral works have been given in various cities throughout the state, under the leadership of Dr. T. Tertius Noble, and because of the wide interest created, the presentation of the single choral work has developed into the present Festival's larger plan.

Although the Virginia State Choral Festival Association, organized in 1931, has grown out of a fundamental need of the community, its realization was made possible largely through the interest and work of one man. John

Powell is not only responsible for the unity of purpose which is the backbone of the programs for the entire week, but he has also accomplished the task of securing the needed financial backing.

The purpose of the festival was to express the musical thought as well as the musical life of the state. Every type of music was represented from the native folk songs and dances, which follow the English tradition, to the varying and more complex forms of modern compositions, many of which are based on folk material. Performers ranged from children in the public schools to musicians of genius, and performances represented groups of various sizes, from duos, trios and quartets, on up to the chorus of 1400 voices which sang the great choral work, Dvorak's "Stabat Mater," the focal point of the festival.

Many of the musicians who took part in the Festival were not Virginians, and many of the works played were not written by Virginia composers. The programs were not limited to a narrow field. On the contrary, one of the marked characteristics of the week of music was its breadth of interest, and yet the basic purpose was never lost sight of. Myra Hess, the brilliant English pianist, was enthusiastically received by a large audience. The Chopin Mazurkas which were included by Miss Hess on her program indicated the successful expression of nationalism in music. This also was true of the folk songs of Russia sung by the Kedroff Quartet on the afternoon of April 26. Both were realizations of aims similar to that of the Virginia Festival.

Interesting Folk Music Heard

One of the most interesting events of the week was the program of native Virginia folk music, arranged by Anabel Morris Buchanan, the chairman of American Music of the National Federation of Music Clubs. Folk musicians and dancers came from many counties to play the tunes which have been handed down to them from generation to generation. It was a gathering and not a performance, as John Powell said in his introduction to the program. Many of the fiddlers seemed completely unaware of the audience, and Mrs. Bettie Smith, perhaps the only woman fiddler in the state, remarked afterwards that "it was just like playing to your own people."

Mr. Powell echoed this feeling when he said that music is not a matter of show, but rather a simple necessary function of human life, which is actuated by a desire to share with others. He went on to point out why folk music is one of Virginia's most precious heritages, and how the great art music of the world has sprung from a folk tradition. The greatest tribute that one can pay a composer is to be able to say that his music is "so adapted to the needs of the people that it seems to come from the people themselves."

Old Modes Preserved

The beauty of the folk tunes rests largely on the fact that they are built on the old modes, rather than our modern major-minor system. For this reason the melodies are more subtly varied and more interesting. Many of the tunes were cast in the spirited Mixolydian mode, although some of the most beautiful songs revealed the sadder quality of the Aeolian and Dorian, so characteristic of English folk music.

Besides the often sorrowful ballads there were many humorous songs. "The Farmer's Curst Wife," sung by Horton Barker, made the audience burst

Two Figures Prominent in the Second Annual State Choral Festival in Richmond, Governor John Garland Pollard, Honorary President of the Festival Association (Left), and John Powell, American Composer - Pianist, Who Was Largely Responsible for the Organization of the Festivals



into rollicking laughter, and "Pop, Goes the Weasel," which Carl Cruise played on his fiddle had the same effect.

Each folk singer has his own group of songs. They are not by any means peculiar to him alone, but frequently he will have variants which are all his own. One of the unique parts of the program was the comparing of different versions of the same melody. The fiddle tune of one man was compared with that of another. Guitar tunes were compared with the same basic melody played by a banjoist, and then by a fiddler. Sometimes the modes differed, sometimes pitch, but often both.

The program closed with a group of country dances. There were square dances, clog dances, the old-fashioned flat-foot and buck-and-wing. Here again the communal spirit was very much in evidence. The tunes for these dances, which are the same in type as those played by the solo instruments, reflect tastes and feelings that are social rather than personal.

Virginia Composers' Program

The influence which Virginia's folk music has exercised upon her art music was specially marked in the Virginia Composers' Program, and the program exhibiting Richmond's musical accomplishments. It is interesting to see how differently this influence has expressed itself. Elizabeth Hill, who was present at the gathering of folk musicians at Charlottesville last year, has written a Sonatina which reveals the stamp of the folk song on the structure of her composition, although in mood it is more closely related to the classic Eighteenth Century. Hilton Rufty has written three settings of folk tunes; and also a delightful Trio, the themes of which are his own but are so close to the folk spirit that one might think the composition a setting of traditional tunes.

Dvorak Choral Work Performed

Saturday afternoon, the last day of the Festival, marked its climax. Fourteen hundred singers came from all parts of the state to sing Dvorak's "Stabat Mater," under the guidance of Dr.

Noble. It was a stirring occasion. Ferdinand Veverka, the Czechoslovakian Minister to the United States, was present and spoke of the contribution which Dvorak made to American music.

The performance of the choral work was broadcast over an extensive network. Dr. Noble had the group under perfect control, although the large body of singers not only filled the large stage, but overflowed into the audience. The National Symphony Orchestra of Washington also responded as a unit, so that the total impression was one of sustained emotional sweep. The soloists, Mrs. Herbert Ragland, soprano, of Richmond; Mrs. Sydney Small, contralto, and Mark Shull, tenor, both of Roanoke, and Raimonde Aubrey, bass-baritone, of Danville, made real contributions to both lyric and dramatic power of the work. Mr. Shull's singing of the tenor solo, "Fac me vere tecum flere," was one of the most eloquent moments of the afternoon.

National Symphony Concert

The festival came to a close the same evening with a concert given by the National Symphony Orchestra with Hans Kindler conducting the following program:

Suite in B Minor.....J. S. Bach
Overture, "Chanticleer,"
Daniel Gregory Mason
"Les Préludes".....Liszt
"Natchez-on-the-Hill".....John Powell
"Shingandi," Primitive African Ballet,
David Guion
"At Evening" and "Cripple Creek" from
"Southern Mountain Suite,"
Lamar Stringfield
Conducted by the Composer
"Finlandia".....Sibelius

Here the emphasis was strongly placed on American music. Mason's "Chanticleer" with its barnyard fanfare reflected something of the New England countryside, just as Lamar Stringfield found the basis for his composition in the mountains of North Carolina. David Guion, primarily a nationalist, departed from his usual style in his ballet. Instead of the prevalent cow-
(Continued on page 40)

CHALMERS CLIFTON



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New York's Orchestral Season Comes to End

Philharmonic - Symphony Under Hans Lange Closes Ninetieth Season—Walter Damrosch Leads Musicians Symphony with Schumann-Heink as Soloist, and Goossens Conducts Fifth and Last of These Concerts—Zimbalist Appears with National Orchestral Association Under Barzin

THE veteran orchestral body of the United States, the New York Philharmonic-Symphony, ended its ninetieth season with Hans Lange conducting and Harold Bauer and José Iturbi as soloists in the final concert. A review of the special concert conducted by Toscanini at which Beethoven's Ninth Symphony was performed, begins elsewhere in this issue. The National Orchestral Association and the Musicians Symphony were both heard, the latter twice. There were no concerts by visiting orchestral organizations.

Bauer Plays with Philharmonic-Symphony

New York Philharmonic-Symphony, Hans Lange, conductor. Soloist, Harold Bauer, pianist. Carnegie Hall, April 21, evening. The program:

Symphony No. 2 in E Minor, Rachmaninoff
Op. 27
Overture to "Fidelio" in E Major, Beethoven
Op. 72
Concerto in E Flat Major, No. 5, Beethoven
Op. 73 ("Emperor")
Mr. Bauer

The Rachmaninoff Symphony was very beautifully played. It still gives the impression of being over-long, and the Tchaikovskian quality makes it less impressive than in former days. Much of the melody is, however, very beautiful. The work is eminently worth hearing more frequently. The Adagio was particularly impressive.

The "Fidelio" Overture is not the best of Beethoven, but it made a good prelude to the concerto, which Mr. Bauer played magnificently. Again his ability to give the impression of immensity, without actually projecting a tremendous tone, was one of the splendid features of his performance. Mr. Lange gave him excellent support with the orchestra.

Iturbi Hailed with Philharmonic

New York Philharmonic-Symphony, Hans Lange, conductor. Soloist, José Iturbi, pianist. Carnegie Hall, April 24, afternoon. The program:

Symphony No. 2 in E Minor, Rachmaninoff
Concerto in A Minor, Op. 16
Mr. Iturbi
Tone Poem, "Finlandia"
Sibelius

This 2774th concert of the society's existence was devoted to a safe and sane program, which Mr. Lange led with unusual capability. Without ostentation, he put to his credit a continent performance of one of the few worthy symphonies of our time. This is Rachmaninoff at his best, the fluent melodist and master of a dramatic type of instrumentation so characteristic of the Russian school.

Mr. Iturbi has played other concertos here that he does better than the Grieg, but his performance of it had moments of high interest, especially on the poetic side. For the run that leads into the final movement, the pianist seemed hardly to be ready. Mr. Lange played the orchestral part of the concerto exceedingly well, notably the introduction to the Adagio.

Zimbalist Aids Barzin Forces

National Orchestral Association, Leon Barzin, conductor. Soloist, Efrem



Hans Lange, Who Made an Excellent Impression as Conductor of the Final Week's Concerts of the Philharmonic-Symphony

Zimbalist. Carnegie Hall, April 26, afternoon. The program:

Suite No. 2 in B Minor, Bach
Concerto in D Major, Beethoven
Mr. Zimbalist
"Till Eulenspiegel"
Strauss

The association's final concert of the season presented Mr. Barzin's young players in this taxing, important list. In the Bach, Frances Blaisdell acquitted herself with honor in the flute solo, showing her unusual skill, quite as she has on previous occasions.

There was much that was praiseworthy in the performance of the Strauss tone-poem, though it was readily seen that the orchestra was straining every muscle to carry it through to a successful conclusion. Fine as it is to place a work of the difficulty of "Till" on its program, it would seem far better to train the orchestra in this music than to play it in public. Mr. Barzin has a fine grasp of the work, but with players who depend so much on him, he was unable to give it the nuance which it needs.

Mr. Zimbalist had an ovation at the close of the concerto, in which he was well supported. The warm weather was responsible for no little false intonation during the afternoon's playing.

Schumann-Heink with Damrosch

Musicians Symphony Orchestra, Walter Damrosch, guest conductor. Soloist, Ernestine Schumann-Heink, contralto. Metropolitan Opera House, April 26, evening. Wagner program:

Overture to "Rienzi,"
Prelude to "Lohengrin,"
Overture to "The Flying Dutchman,"
Erda's Warning from "Rheingold,"
Mme. Schumann-Heink
Bacchanale from "Tannhäuser,"
Procession of the Knights of the Grail from "Parsifal,"
Waltraute's Narrative from "Götterdämmerung,"
Mme. Schumann-Heink
Prelude and "Liebestod" from "Tristan und Isolde."

This generous program, the fourth in the series given by an orchestra of 200 unemployed musicians, recaptured something of the glamor of the golden days when Mme. Schumann-Heink and Mr. Damrosch won early triumphs in the Wagner cause. The famous contralto, recently recovered from an illness, was greeted by a rising audience on her first entrance. She contrived to recapture much of the old-time majesty of vocal utterance in her two scenes, was given an ovation and finally made a brief speech. The orchestra, under a conductor who knows this music with a unique intimacy, played with spirit and amplitude of tone. The large audience showed its delight in lavish applause.

Bach Triple Concerto Under Goossens

Musicians Symphony Orchestra, Eugene Goossens, conductor. Soloists: Myra Hess, Harold Bauer, Ernest Schelling, pianists. Metropolitan Opera House, May 3, evening. The program:

Symphony, No. 8, in F, Beethoven
Concerto in D Minor for Three Pianos, Bach
Miss Hess, Messrs. Bauer and Schelling
Overture, "The Wasps".....
Vaughan Williams
(First time in New York)
Danzas Fantasticas
Joaquin Turina
Theme and Variations from Suite
No. III
Tchaikovsky
(First time in New York)

In the season's final concert of this already splendid orchestra, Mr. Goos-



Leon Barzin, Who Brought the National Orchestral Association to a Successful Season's Close

sens gave us some of the most thrilling orchestral music we have listened to this year. His Beethoven was a distinguished reading, sane and remarkable for clarity and intelligent outline, vital in pulse. For the fast-paced performance by the three noted pianists, who, like the conductor, donated their services, Mr. Goossens led the Bach with precision and taste. There was so much applause that the last movement was repeated.

The Vaughan Williams overture pleased mightily. How the same audience would have liked it had the piece borne the name of an American composer, we hesitate to predict. In any case, the connection between its tunes and the Aristophanes comedy "The Wasps," to which it claims overture kinship, seems cloudy—not Aristophanes' "Clouds," either! But the Turina dances captivated us through their natural Spanish fancy, their supremely clever orchestral garb and Mr. Goossens's almost magical portrayal of their implications, as well as their content. To cap it all, Tchaikovsky's super-brilliant variations thundered their finale in a polacca that was a triumph for conductor and orchestra.

Toscanini Leads Notable Performance of the Ninth

(Continued from page 4)

entered the "Asyl" provided for him by the Wesendonks. With the garden breaking into leaf and the birds singing, he remembered that it was Good Friday morning. Then and there, nearly a quarter of a century before "Parsifal" was produced, he sketched out the three-act drama.

For the Beethoven Choral Symphony an ensemble of a very superior order was provided. The Philharmonic has been identified with other admirable

performances of the Ninth, but not in happier collaboration than with the Schola and the four notable soloists of this performance, all either present or former members of the Metropolitan Opera. The power and magnetism of the Toscanini personality worked wonders with the singers as it did with the virtuoso orchestra.

Mr. Toscanini seemed the embodiment of that "furious concentration" which Romain Rolland has declared the characteristic mark of Beethoven's genius. Here, in the Toscanini approach to Beethoven's score—and in the realization of it—was that "continuous and often violent but invincible grapple with thought" that Rolland sensed as the essence of Beethoven; here, too, was Beethoven's "extraordinary passion for unity"—"the whole of his work stamped with the seal of a will of iron"—"the man's glance sunk in the idea with a terrific fixity."

This terrific fixity, this passion for unity, this invincible grapple with thought, were to be sensed as united with Toscanini's insatiable quest of perfection of detail. If he did not always achieve it, the reason may very well be that not this, or any other, orchestra is made up of supermen. Some of the playing last night suggested overstrain rather than anything resembling laxity. The Scherzo was the movement (of the purely orchestral ones) which the conductor lifted highest from the usual level of good and satisfying performances.

The chorus had been well prepared, moreover, and Mr. Toscanini brought out Hugh Ross, its regular conductor, to share in the successive waves of approbation at the close.

The quartet demonstrated anew that passages long regarded as "unvocal" can be made to "sound." Mme. Rethberg's rocklike adherence to the pitch in phrases that usually are flatted or sharpened earned for her some special benedictions. Mme. Matzenauer was equally sure. Mr. Martinelli coped resonantly with the tenor solo, and Mr. Pinza gave stimulating vitality to the introductory recitative and the first swinging vocal statement of the "Brotherhood" melody. The voices were gratefully balanced in those famous interweavings which give a mysterious sense of pause to the cumulative sweep of the choral movement.

OSCAR THOMPSON



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AMERICAN WOMEN COMPOSERS HOLD FESTIVAL IN WASHINGTON

League of Pen Women Sponsors Hearings of Many Native Works

WASHINGTON, May 5. — Music played an important role in the biennial convention of the National League of American Pen Women, held here from April 22 to 28. MUSICAL AMERICA's correspondent, Dorothy DeMuth Watson, national chairman of music for the League, arranged the elaborate festival program, which included twenty-three recitals at universities, in clubs and churches, and a "National" Concert given in the beautiful home of Mrs. Eleanor Patterson, editor of the Washington Herald, when prize-winning compositions written for various ensemble combinations were presented.

The prize-winners for 1932, represented in the National Concert, were Mary Carr Moore of California, who received the first award of \$100 for her "Four Love Songs," a suite for voice, strings and flute; Mary Howe of Washington, who received first honorable mention for her "Plutot Mélancholique," a suite for violin, 'cello and piano; and Francesca Vallejo of California, who won second honorable mention for her "Cantos Hondos" ("Deep Songs"), a suite for flute, violins, 'cello, bass, Spanish guitar and piano.

The judges for this contest were Franz C. Bornschein, chairman, of Baltimore, Harvey B. Gaul of Pittsburgh, and R. Deane Shure of Washington.

"National" Concert Held

Mary Howe's Trio Suite opened the National Concert, played by Louis Ferrara, violin, and Sydney Hamer, 'cello,

both of the National Symphony, and the composer at the piano—a rich score.

Mary Carr Moore was represented by four songs which Harlan Randall, baritone, sang admirably both in mood and in intonation. They are "Renunciation" ("Parting") to words of Grace E. Buch, "Compensation" ("Secret Tryst"), "Consummation" ("Song of Joy") and "Desolation" ("Song of Grief"), the latter to words by the composer. The ensemble was composed of Mr. Iascone, Mr. Ferrara, Mr. Hamer and Mrs. Moore.

Mrs. Beach's Quintet, in F Sharp Minor, for piano and strings, was the climax to this program as played by the Ferrara String Quartet with the composer at the piano.

Phyllis Fergus of Illinois was at the piano for her work for small chamber orchestra, "The Top of the Star Swept Hill." This composer brings the freshness of childhood into her imagery. Her "Wings"—to the poem by Angela Morgan—was given by Mr. Randall, baritone, with string quartet. Reah Jackson Irion of Arkansas contributed an ensemble, with tenor voice sung by Edmund Caldwell, in "An April Bridegroom," light music, graceful and well done.

Mrs. Beach's "Canticle" Performed

Under the direction of R. Deane Shure, Washington composer and judge of the 1932 contest, Mrs. Beach's fine "Canticle of the Sun" was given its local premiere by the large mixed choir



A Group of American Women Composers, Members of the League of American Pen Women, at the Biennial Festival of American Music, in Washington. First Row, Seated, Left to Right: Francesca Vallejo, Mrs. H. H. A. Beach, Mrs. Ernest Thompson Seton, President of the League; Dorothy DeMuth Watson, Chairman of Music; Mary Carr Moore, Mary Howe and Dorothy Radde Emery. Second Row, Standing, Left to Right: Reah Jackson Irion, Margaret McClure Stitt, Pearl Adams, Phyllis Fergus, Bonita Crowe, Marianne Genet, Annabel Morris Buchanan, Helen Matthews, Josephine Forsyth, Gena Branscombe and Louise Crawford

of the Mount Vernon M. E. Church, South, on the evening of April 27. Ruth Shaffner, soprano of New York, John L. Mitchell, tenor, and Arthur M. Tabbutt, bass, gave the incidental solos. Miss Shaffner also gave a group of Mrs. Beach's songs with rare understanding, assisted by the composer at the piano. Another choral work heard was "Thou Art My God" by Dorothy Radde Emery, of Washington.

Louise Crawford presented her Suite for organ and piano, Marshall Bidwell of Iowa being at the organ and herself at the piano. Josephine Forsyth contributed an effective choral setting of "The Lord's Prayer," given by the choir, and Louise Crawford an organ prelude, "The Woodland Path," played by Mr. Bidwell.

Washington Composers Presented

In compliment to the visiting women composers, the Washington Composers' Club, of both men and women, gave an evening of chamber music at the home of Edward C. Potter, a member of the group. Sylvia Lent, violinist, played beautifully LaSalle Spier's Ballade with the composer at the piano, a composition with an emotional content and a fine melodic line. Mr. Spier's new song cycle from Browning's "Pippa Passes" was very effective, as interestingly sung by Evelyn Randall, soprano, with the Ferrara String Quartet and the composer at the piano.

Mr. Shure was represented by two suites. "Muse Murals" for string quartet and piano, given with Mr. Spier at the piano, had both romance and grotesquerie, and "Potomac Pastels," a septet for string quartet, piano and two flutes, mirrored Washington scenes, "Mist Above the Whirlpool" receiving so warm an approval that it had to be repeated.

Mrs. Emery was again represented in a "Tropic Suite" for soprano, baritone, violin, 'cello, flute and piano, given by Mr. and Mrs. Randall with members of the National Symphony and herself at the piano. The suite is written to words of Grace Thompson Seton and suggests the Far East in its four atmospheric duet and solo sections.

JESSIE MACBRIDE

Program at Country Club

WASHINGTON, May 5.—Before an audience which filled the main lounge of

the Congressional Country Club to overflowing, five American women composers presented a program of their music on Sunday afternoon, April 24. "When Twilight Weaves," a tribute to the George Washington Bicentennial, by Gena Branscombe, was sung by the mixed chorus of the Capital City Choristers, with Dorothy Radde Emery at the piano and Miss Branscombe conducting. The accompaniment was enriched by a string ensemble from the National Symphony. Three choruses by Annabel Morris Buchanan of Virginia were sung by the women's chorus, with Mrs. Buchanan at the piano and Mrs. Emery conducting. Reah Jackson Irion was at the piano for her three songs for tenor voice, "A New Day Rides," "Celia Goes A-Shopping" and "An Old Song" beautifully sung by Edmund Caldwell, of Charlotte, N. C.

Miss Branscombe again appeared as conductor of her choral work "Youth of the World," scored for women's voices, strings, trumpet, tympani, horn, and flute, and the last chorus from her "Pilgrims of Destiny," for mixed voices and symphonic ensemble, repeated by request. It was a thrilling experience to hear this music.

A group of songs by Pearl Adams of New York won an ovation. The Ferrara Quartet, Antonio Ferrara and Louis Ferrara, violins; George Wargo, viola; Sidney Hamer, 'cello; and other members of the National Symphony furnished the symphonic ensemble for these compositions.

Arts Club Concert

The Arts Club was the setting for a concert on Tuesday night, April 26, when groups of songs by Mary Carr Moore, Francesca Vallejo, Louise Crawford, Marianne Genet and Pearl Adams were interpreted by Mathilde Kolb, contralto; Dr. George E. Anderson, tenor; Myrtle Leonard, contralto; Mme. Elvina Neal Rowe Stalinska, soprano; Mr. and Mrs. Randall and Mr. Caldwell. Ruth Shaffner interpreted a group of three songs by Mrs. Beach. The composers again accompanied their works. Three songs by Louise Crawford, was given their first hearing, by Dorothy Wilson Halbach, contralto, of this city, and had to be repeated.

On the night of April 24, a delightful program of the music by University Women Composers was given at the
(Continued on page 40)

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Damrosch Centre of Storm of Controversy Over Radio Talk

Dean of Conductors Denies He Said There Were Only Two Schools He Could Recommend for Summer Study—Is Sharply Taken to Task by Dean Butler of Syracuse College of Fine Arts, by Bohemians of Chicago and Council of Teachers of Singing—Affront to Profession Is Charged and Denied

STATEMENTS over the radio attributed to Walter Damrosch, dean of America's orchestral conductors and pioneer in the development of musical appreciation by means of broadcasting, have made Mr. Damrosch the centre of widespread controversy, with the eminent conductor insisting that his remarks were misunderstood and therefore misconstrued. Denunciatory letters have been received by MUSICAL AMERICA, taking Mr. Damrosch severely to task, and Mr. Damrosch, in turn, has submitted an answer that is in effect a flat denial that he made the statements attributed to him. Just what Mr. Damrosch said is thus made the issue of what some regard as only a tempest in a teapot and others as a serious instance of indiscretion (or worse) in high quarters.

The charge against Mr. Damrosch is that he broadcast the statement that the only two music schools he could recommend for summer study were the Juilliard School and the school at Fontainebleau, France. It was further charged that he stated he could recommend only endowed schools and not those operated for profit. Mr. Damrosch's answer is that he made no such statements. Even the time of the broadcasting is in dispute. In a resolution adopted by the Chicago Council of Teachers of Singing, it is asserted that Mr. Damrosch made the statements attributed to him on Friday,

April 15, in broadcasting over KYW, and again on Sunday, April 17, over WMAQ. In his letter of explanation and denial, Mr. Damrosch refers to his Music Appreciation Hour of April 22 as the time of the remarks that were misunderstood and therefore misconstrued.

Dean Butler's Sharp Criticism

One of the first to take public exception to what Mr. Damrosch was alleged to have said was Harold L. Butler, dean of the College of Fine Arts of Syracuse University, Syracuse, N. Y. In a letter sent to MUSICAL AMERICA and to the New York *Herald Tribune*, Mr. Butler said:

"It is reported that Walter Damrosch, using the National Broadcasting Corporation as his means of communication, has stated that 'there are only two music schools which I can recommend for summer study—the Juilliard School at New York, and the school at Fontainebleau, France.'

"Does such a statement come from Mr. Damrosch's desire to drum up students for the New York school, of which his brother is one of the directors, and for the Fontainebleau school, of which he himself is a sponsor, or does it come from sheer ignorance of what is being done and has been done for years by some of the best music schools in this country?

"Doubtless any musician in the country would feel perfectly safe in recommending the summer session of the New York school, although it is not yet in existence, as it opens its doors to summer students for the first time this coming summer. But why condemn by inference, or entirely ignore, the fine work that has been done and will be done this coming summer at the Eastman School of Music, New England Conservatory, Peabody Institute, Oberlin College, Michigan University, Northwestern University, Syracuse University, Kansas University, and such independent schools as the American Conservatory, Columbia School of Music, Cincinnati College of Music, and others too numerous to mention?

"Perhaps the most charitable way of looking at the matter is to believe that Mr. Damrosch has had his nose to the grindstone in New York City so long that he actually knows nothing of what is going on the country over."

Chicago Bohemians Charge Affront

A letter signed with the names of Frederick A. Stock, as president, and Marx E. Oberndorfer, as secretary-treasurer, was addressed by the Bohemians of Chicago to Merlin H. Aylesworth, president of the National Broadcasting Company, whose educational spokesman Mr. Damrosch has been. This letter, styling the conductor's remarks an "affront" to schools and private teachers, follows:

"The Bohemians of Chicago, representing three hundred of the most prominent professional musicians of the Middle West, wish to go on record as objecting to and condemning the statement of

Walter Damrosch repeatedly made over the radio. "Mr. Damrosch stated that the only schools he could recommend were endowed schools. He further stated that the two schools he would recommend were The School of Fontainebleau, France, and The Juilliard School of New York. In so speaking we feel that Mr. Damrosch has affronted the many other finely equipped music schools in this country, as well as the many distinguished private teachers.

"More than this, he has discredited the efforts toward making an honest livelihood of thousands of well equipped American musicians.

"Is it merely coincidence that the only two schools recommended by Mr. Damrosch are institutions with which the name Damrosch has always been associated?

"We all feel that our objection to a proceeding which is bound to do incalculable harm to the cause of music in America can not be over-emphasized."

Singing Teachers Adopt Resolution

The Chicago Council of Teachers of Singing addressed a somewhat similar letter to Mr. Aylesworth, stating that the organization resented Mr. Damrosch's statements and protested against the radio chain permitting "any single individual to thus use your high prestige and powerful influence to the detriment of American Schools of Music." The letter further charged that "Mr. Damrosch's statements have caused a great tension and unrest among a vast army of your radio audience." Accompanying the letter was a resolution adopted by the Council, which reads as follows:

"The Chicago Council of Teachers of Singing, by a resolution passed at its last meeting, feels compelled to protest the statement of Walter Damrosch regarding summer music study. This statement was made by Mr. Damrosch, Friday, April 15, over KYW and Sunday, April 17, over WMAQ.

"It ran to this effect. That Mr. Damrosch had received great numbers of letters and inquiries from students and teachers asking advice as to the best schools of music for study this summer. He stated that after careful consideration he had decided on two which he could recommend. First, the Conservatory at Fontainebleau in France. The expense of the trip and the study there had been made very reasonable, so that it would be possible for American teachers to take advantage of the opportunity. The other school was The Juilliard School of Music of New York City, which was running a six weeks' summer session and practically all of their leading teachers would be there for that summer term.

"Mr. Damrosch said that he could recommend only schools that were not run for profit but were endowed.

"As musicians and teachers we protest against the broadcasting of a statement which reflects in so direct and insulting a fashion upon the artistic standards and the quality of the work of the music schools of America and the great number of private teachers. It is as uncalled for as it is undeserved.

"Mr. Damrosch would appear in a more pleasing light and speak with greater authority if his name were not so intimately associated with the only two schools he feels that he can recommend."

Mr. Damrosch's Answer

Mr. Damrosch's explanation and denial, as contained in a letter sent to MUSICAL AMERICA and to the New York *Herald Tribune*, which published Dr. Butler's criticism, follows:

"I am very sorry that my remarks over the radio during the Music Appreciation Hour on April 22 should have been so misunderstood and therefore misconstrued. This is evidenced by the letter of Harold L. Butler of Syracuse, published in your paper last Saturday.

"My remarks were an answer to the plea of many teachers of music in the public schools of America who desire to keep abreast with the immense development in high school chorus singing and especially in high school orchestras. This development, which is to some extent the result of the six million or more pupils in schools and high schools all over the country who listen to our educational concerts over the radio, makes new demands on the music teachers in the art of conducting, reading of orchestral scores, the knowledge of orchestral instruments, etc., etc. Such stimulation and enthusiasm for music as our concerts may be able to evoke, must be followed up by careful and able instruction from the local teachers, and this is the most important phase in the musical development of young America.

"The hundreds of letters from teachers asking me to advise them regarding their own studies, especially as regards high school orchestras, are very reassuring as to the idealistic and pioneering spirit which moves them to give their summers and their little savings towards further studies along that line.

"I therefore took the opportunity during my last Music Appreciation Hour to suggest two institutions of high reputation, both of them non-commercial, where I knew that these teachers could lay a foundation, in classes especially arranged for them, which would enable them to cope successfully with their new opportunities.

"I never said that 'these were the only two schools I could recommend.' Nor would I throw any discredit on such distinguished schools of music as the Curtis Institute, the New England Conservatory, Peabody Institute, Eastman School of Music, the Syracuse University College of Fine Arts, Oberlin College School of Music, and others of similar rank. Many of the directors and teachers in these institutions are my personal friends and highly esteemed by me as teachers of first rank. If I were a scientist and recommended Johns Hopkins University to a young medical student for certain special investigations conducted there, the directors of the great laboratories at Harvard, Columbia, Chicago, etc., need not and would not feel offended.

"I know that there are many excellent summer schools in the country, but very few of them are making a specialty of the particular work that I had in mind and which I consider important for the future musical development of our country. This refers more especially to high school choruses and orchestras. Any summer school that is willing to cooperate in this work and to specialize in it, and under financial conditions which would enable our teachers to take advantage of it, I shall welcome gladly. But I never advertise a school because it needs advertising. I am thinking only of our school teachers and their needs and aspirations."



SCIPIONE GUIDI

"WINS TRIUMPH IN DEBUT AS SYMPHONY CONDUCTOR"

Headline
St. Louis
Globe-Democrat

"Scipione Guidi, concertmaster of the St. Louis Symphony Orchestra, made his debut as a conductor last night, at the concert in the Odeon, and achieved a personal triumph. Mr. Guidi already was known to symphony audiences as a great concertmaster, and last night he proved himself an able conductor as well. . . . The orchestra and the audience were with him, the musicians responded well to his directing, and his auditors, who filled the auditorium, had no cause for disappointment.

"Throughout Mr. Guidi conducted admirably, but in the last number, the fiery and colorful 'Spanish Caprice' of Rimsky-Korsakoff, he succeeded in getting the most out of the musicians. He was greeted with round after round of applause, but his modesty prevented his taking all of the credit. He bowed and signaled for the musicians to rise in acknowledgment, but they seemed determined for the concertmaster to have the honor alone, for they declined to move from their seats. It was not until Mr. Guidi took Max Steindel, principal cellist, by the arm and literally forced him to rise that the others followed."

By Hume B. Duval
Music Critic
Globe-Democrat

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NEW YORK CONCERTS SHOW SHARP DECRESCENDO

Musical Events Diminish in Number Though Quality Remains Excellent—College Organizations and Other Choral Bodies Give Spring Programs—Mary Wigman Closes Second Season

WITH the end of the musical season definitely in view, concerts and recitals have grown considerably fewer. A number of important artists, however, and well-known organizations have appeared in programs of interest. Among the most interesting choral performances of the season were the Verdi "Requiem" by the New York University Chorus under Hollis Dann, and Bach's B Minor Mass by the New York Oratorio Society under Albert Stoessel, both with distinguished soloists. Myra Hess gave a final recital.

Kochanski Plays at Juilliard School

Paul Kochanski, violinist, gave the eighth recital of the Artists' Recital Course, Series A, at the Juilliard School of Music on the afternoon of April 20, with Pierre Luboshutz at the piano. The program consisted of Brahms's A Major Sonata, Tartini's "Devil's Trill" Sonata, Ravel's "Tzigane" and de Falla's "Suite Populaire Espagnole."

Mr. Kochanski played with superb artistry and won prolonged applause. The second movement of the Brahms was a beautiful piece of lyric playing, and Ravel's "Tzigane," an interesting example of tone color. Mr. Luboshutz's part of the program was in perfect ensemble with the violinist. D.

James Melton Scores in Recital

James Melton, tenor, well known to radio audiences, appeared in person in a Town Hall recital on the evening of April 22, with Frank La Forge at the piano.

Mr. Melton's program was carefully chosen to display not only the fine natural quality of his voice but his ability in handling it. His audience was definite in its appreciation of his singing throughout the evening.



Paul Kochanski, Violinist, Was Heard in the Eighth Artists Recital at the Juilliard School of Music

Beginning with Handel's "Care Selfe," Mr. Melton sang two Haydn numbers, of which "Sailor's Song" was the better. Four Franz lieder and Strauss's "Zueignung," all well sung, formed a second group. The third, entirely French, included Liszt's "O, quand je dors" and "Comment disaient-ils," the Dream from Massenet's "Nanon" and Lenormand's "Quelle souffrance." The Liszt songs were especially well sung, and in the latter Mr. Melton displayed his ability with pianissimo high tones. The final group consisted of songs by Rachmaninoff, Carver, Watts and La Forge, the last song being the popular "Hills."

The large audience greeted the artist with a salvo of applause on his appearance on the platform and demanded numerous encores. Mr. La Forge's accompaniments were, as usual, models of excellence. J.

University Glee Club

The University Glee Club, Channing Lefebvre, conductor, gave a concert which completed its thirty-eighth season, in Carnegie Hall on the evening of April 22. As usual, Mr. Lefebvre presented a list chosen with an eye to variety as well as musical excellence, and the result was most satisfactory. The club had the assistance of Alexander Gray, baritone, a graduate of Penn State and well known to radio audiences.

Beginning with the Tudor English "Fire, Fire, My Heart" by Morley, the club sang works by Schumann, Parker, Mary Howe, Forsyth, Chadwick and others. Saint-Saëns's "Danse Macabre" was given a dramatic rendition, and the Coronation Scene from "Boris Godunoff" an impressive one.

Incidental solos were sung by Sylvanus D. Ward, Stanley P. Hunnewell and James A. Leyden. Mr. Gray was well received in an aria from Giordano's "Fedora" and songs by Wolfe and Kahn, as well as an English folk air. A quartet consisting of Roger P. Bird, Clarence E. Davis, Percy Morningstar and Howard C. Barber sang a group of numbers.

At the close of the program, college songs were conducted by Sigmund Spaeth, Roland Schultheis, Wesley Maplato, Albert F. Pickernell, Otto Hack and George Mead. Mr. Mead played accompaniments for the club, and Walter Johnson for Mr. Gray. D.

Skidmore College Chorus and Instrumental Ensemble

The Chorus and Instrumental Ensemble of Skidmore College, Elmer M. Hintz, conductor, consisting of sixty young women, gave a concert in the Barbizon-Plaza on the evening of April 23.

The program included classic and modern pieces from many sources, in all of which the tone of the chorus was well balanced and the pitch, in general, excellent. Incidental soprano solos were sung in Dett's "Listen to the Lambs" and Robinson's "Water Boy" by Frances Smith and Thelma Johnson. A two-violin obbligato in Lang's "Dream Robber" was played by Marjorie Kelso and Blanche Christiansen. The college quartet, consisting of the Misses Johnson and Smith, Anne Wells and Marjorie Swisselin, sang works by Woodman-Deis and Schumann. Stanley Saxton, a member of the faculty of the college, played a group of piano solos.

The instrumental ensemble played Bach's Air on the G String in the Wilhelm transcription, and a minuet by Rameau. D.

Myra Hess Plays Seasonal Farewell

Myra Hess played her season's farewell in the Town Hall on the afternoon of April 24. The request program opened with three Bach preludes and fugues from the first book of the "Well-Tempered Clavichord," in which she revealed again her firm sense of structural design and balance.

Nowhere in the program was Miss Hess's wealth of tonal resource more eloquently utilized than in the Brahms group of six Intermezzi and the B Minor Capriccio. The major work was the Chopin Sonata in B Flat Minor. The middle section of the Funeral March had an ethereal loveliness, while the final Presto was invested with the earnestness that eludes most interpreters.

The closing group was of Debussy works, and the after-program culminated in a memorable performance of Miss Hess's version of the Bach chorale, "Jesu, Joy of Man's Desiring." L.

Sidor Belarsky Gives Recital

Sidor Belarsky, bass, who appeared recently in several productions of the Russian Opera Foundation in Mecca Auditorium, gave a song recital in the Town Hall on the evening of April 24.



Nasib James Melton, Tenor, Familiar to Radio Audiences, Made a Successful Recital Debut in Town Hall

Mr. Belarsky's voice is one of unusual volume and variation in color. His way of singing would indicate greater possibilities in the matter of song interpretation than he has, as yet, realized. At the same time, a group of Schubert lieder was of considerable interest, especially "Der Doppelgänger." He also sang Handel's "Ombra mai fu," and arias from "La Juive" and "Don Carlos." Two Russian groups, one of works not given here before, by Gnessin, Vassilenko, Davidenko, Vassiliev-Buglar and Korchmaeff, were impressive in content and in performance. There were also works by Moussorgsky, Rachmaninoff, Tchaikovsky and Rimsky-Korsakoff. Emanuel Bay was the accompanist. J.

Perol Quartet in Brahms Cycle

The seventh concert in the Brahms cycle being presented for the benefit of the Greenwich House Music School by the Perol Quartet and assisting artists was given in the Dalton School Auditorium on the evening of April 24.

The program opened with the G Minor Piano Quartet. Nella Miller-Kahn, pianist, assisted the string players, giving a spirited and spontaneous performance of this youthful work. The Sonata for clarinet and piano in E Flat Major, Op. 120, No. 2, from the final period of the composer's life, was given by Simeon Bellison and Mme. Miller-Kahn, who projected its mellow sonorities with much success. The final work was the exquisite Sextet in G Major, Op. 36, No. 2, which many commentators believe to contain an allusion to Brahms's youthful romance with Agathe von Siebold. In this work the members of the quartet, Joseph Coleman and Max Hollander, violins, Lillian Fuchs, viola, and Julian Kahn, cello, were assisted by Lilla Kalman and Milton Prinz in a moving performance. The audience was large and appreciative. M.

Catherine Redfield, Soprano

Catherine Redfield, soprano, gave a recital in Chalif Hall on the evening of (Continued on page 30)

Oratorio Society Gives Bach Mass

Bach's B Minor Mass, "die hohe Messe," as he called it, which, conforming as little as it does to what a mass should be, is yet the greatest of all, had its sixth annual hearing in New York under Albert Stoessel on the evening of May 2 at Carnegie Hall.

The chorus was that of the Oratorio Society, supplemented by the New York University Glee Club, Alfred M. Greenfield, conductor, a capable orchestra of seventy players, Charles Lichter, concertmaster, with other distinguished principals such as Georges Barrère, flute, Cornelius van Vliet, cello, Harry Glantz, trumpet, and Bruno Labate and Leon Nazzi playing oboes d'amore, and Gustav Heim, corno di caccia. Mr. Greenfield was at the cembalo, Hugh Porter at the organ.

There is a tradition which forbids departing from a certain rigidity in playing Bach. That Mr. Stoessel has happily discarded. He gives us this music with an admirably human understanding, interpreting it not as the utterance

of an antique master, but as the communicative speech of an eternal counselor and friend. It is this which has made the annual hearing of this mass an event looked forward to so eagerly by the public, which now crowds Carnegie Hall to hear it in almost the same numbers as it does the "Messiah."

Jeannette Vreeland, soprano, Rose Bampton, contralto, Arthur Buckett, tenor, Robert Crawford, baritone and Julius Huehn, bass-baritone, were the soloists. Of these, the ladies distinguished themselves more than did the men, although Mr. Crawford brought to his singing of the "Et in Spiritum Sanctum" decidedly musical feeling. The Misses Vreeland and Bampton managed their duets skillfully, at times less naturally than we would like. Mr. Huehn's voicing of the "Quoniam" was earnest, but not weighty enough.

The choral climaxes were thrilling, and the audience rose to the occasion and applauded all taking part, with a special ovation for Mr. Stoessel. A.



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Boston Symphony Gives Premiere of Dukelsky's Epitaph for Diaghileff

Daniels's Choral Work Performed by Orchestra and Cecilia Society Under Koussevitzky — Handel and Haydn Society Heard in Novelties by Szymanowski, Kaminski and W. F. Bach

BOSTON, April 20.—The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, in the twenty-second pair of concerts, on April 15 and 16, was assisted by the Cecilia Society, coached by its conductor, Arthur Fiedler. Myra Hess, pianist, was soloist in the Brahms Concerto in D Minor. The program included Vladimir Dukelsky's "Epitaph," for chorus, soprano and orchestra, which had its first performance; Mabel Daniels's "Exultate Deo," for chorus and orchestra, heard for the first time at these concerts; Stravinsky's "Symphonie de Psaumes," for orchestra with chorus; and Brahms's two Hungarian dances, Nos. 5 and 6.

Dukelsky's "Epitaph" is a tribute to Diaghileff, of Russian ballet fame. The music is a setting of a poem by Ossip Mandelstam, telling of the brilliance of a Russian winter scene, amid which a swallow from the south dies unnoticed on the snow.

The text was sung in a translation by Ellen de Sincay Ross.

An Atmospheric Work

After a slow introduction, the women's voices, in halting phrases, picture a deserted theatre after the performance in St. Petersburg, then the bustling life of the streets with a "chanson de faubourg." Two guitars are employed in the orchestra to give atmosphere. The soprano soloist (on this occasion, Adelle Alberts) has a lyric monologue, followed by an orchestral climax, and the chorus concludes the work with a solemn chant, a cappella. The novelty was well received.

Miss Daniels's "Exultate Deo," impeccably performed by orchestra and chorus, received an ovation. The piece was composed originally for the fiftieth anniversary of Radcliffe College. It is forceful music, majestically conceived, and won a distinct triumph for the composer, who was in the audience and gracefully received the merited plaudits. Miss Hess, too, was enthusiastically ap-

plauded for her brilliant reading of the concerto.

Choral Novelties Presented

The spring concert of the Handel and Haydn Society was given with the People's Symphony assisting, on Sunday afternoon, April 10, in Symphony Hall. It included first Boston performances of W. F. Bach's "Lasset uns ablegen die Werke," Karol Szymanowski's "Stabat Mater" and Heinrich Kaminski's Magnificat. Paul Althouse sang "In Distant Land" from "Lohengrin," and Jeanne Dusseau gave "Elsa's Dream" from the same opera with exquisite voice. Other soloists were Merle Alcock, contralto, and Frederic Baer, baritone. Thompson Stone conducted.

Several thousand persons attended a concert in Mechanics Building on Sunday evening, April 10, when a band of 400 players presented Tchaikovsky's Overture "1812" and Mascagni's "Hymn to the Sun" under the auspices of the Musicians' Mutual Relief Society. A feature of the program was a patriotic pageant, "Under One Flag," in which racial groups representing twenty nations participated. The huge band was led by Alphonso D'Avino. Erno Rapee, musical director of the NBC, was guest conductor.

Recitalists Applauded

Marian Anderson, contralto, gave a recital on the evening of April 11, in Symphony Hall. Miss Anderson excelled in her German group and also gave an aria from Verdi's "Don Carlos" and folk-songs with much success. The accompanist was William King.

Walter Gieseking gave his only Boston concert of the season in Symphony Hall on the evening of April 5, before a large and discriminating audience. His program comprised Bach's English Suite in D Minor, a Beethoven Sonata, Schumann's "Scenes of Childhood," Chopin numbers and four preludes of Debussy. The artist was in rare form and was liberal with "extras."

Marguerite Porter, soprano, gave a recital on the evening of April 4 in Jordan Hall. Accompanied sympathetically by Carl Lamson, she sang delightfully arias from "Marriage of Figaro," "Mignon" and "Faust" and groups in German, French and English.

Greta Milos, soprano, gave a recital in Jordan Hall, on the afternoon of April 9. Her program comprised an aria by Mozart and a wide variety of old and modern works.

W. J. PARKER



Goldberg

Hugo Riesenfeld, Engaged to Conduct the Roxy Symphony Orchestra of Eighty Players

CONCERT AT HUNTER

Annual Program by Combined Choirs
Led by Alfred Y. Cornell

Under the baton of Alfred Y. Cornell, the Choir of Hunter College gave its annual concert on Thursday evening, April 28, in the chapel of the college at Sixty-eighth street and Park Avenue.

The students of the combined choirs of the three college buildings were heard in works by Mendelssohn, Rossini and Sullivan, Geraldine Marwick, soprano, singing the solo brilliantly in the Rossini "Inflammatus." The Bronx group sang works by Carl Deis and A. Walter Kramer, the Sixty-eighth Street choir a group by Clara Edwards and Kramer, and the Thirty-second Street choir two Elgar part songs with violin obbligato. In all these, the young singers displayed excellent quality and taste as a result of Mr. Cornell's careful and musicianly training. Lillian Hilsum, soprano, a member of the choir, won favor in songs by Tosti and Elliot, and was encored. Luther A. Gloss played the accompaniments admirably.

Addresses were made by Marion Rhoades Elliott, dean of the Bronx Buildings and A. Walter Kramer, editor of MUSICAL AMERICA. Margaret E. Westphal, president of the choir, delivered a greeting and introduced Dean Elliott, while Mr. Cornell introduced Mr. Kramer. Prof. Frances E. Dütting, faculty advisor, who has shown a generous interest in the work of the choir, was present.

SYMPHONY ORCHESTRA RESTORED TO ROXY

Broadway Theatre Again to Have Regular Ensemble Under Hugo Riesenfeld

After a four months' interim, the Roxy Theatre management has decided to restore its Symphony Orchestra, reduced to eighty players. Hugo Riesenfeld, well-known conductor, has been engaged to conduct the organization and will assume his duties on May 13, according to a recent announcement by Harry G. Kosch, president of the Roxy Theatres Corporation.

This change marks a return to the policy which was inaugurated by S. L. Rothafel when this theatre was opened, but which was abandoned recently in favor of lighter entertainment.

The step was decided upon after the Roxy Theatres Corporation recently took over the operation of the house from the Fox Theatres.

Mr. Riesenfeld was long active in New York as managing director of the Rialto, Rivoli and Criterion theatres. More recently he has been engaged in arranging and conducting musical film scores.

PROVIDENCE SERIES ENDS

Plan Concerts by Koussevitzky Forces Again Next Season

PROVIDENCE, May 5.—The final local concert by the Boston Symphony took place in the Albee Theatre on April 12. Serge Koussevitzky conducted Beethoven's Overture to "Egmont," Debussy's Two Nocturnes, Strauss's "Till Eulenspiegel," and Tchaikovsky's Symphony No. 5. Plans are already well under way to insure the continuance of the series next season.

The Germanic Society of Brown University presented Beatrice Ball Battey, violinist, and Bertha Woodward, pianist, in a recital of sonatas and solo numbers in Alumnae Hall on April 14. George Falkner was the accompanist.

The monthly musicale of the Chopin Club was held on the morning of April 7 in the Plantations Club. Those heard were Florence S. Erickson, soprano; Mildred Copeland, violinist; Albina E. Bodell, mezzo-soprano, and Margaret J. Prew, flutist. The first movement of Rubinstein's D Minor concerto was played by Gertrude J. Chase at the first piano and Ruth Tripp.

The Civic Light Opera Company, Milton Aborn, director, at the Carlton Theatre during the week of April 11 gave "The Mikado" and a double bill of "Trial by Jury" and "Pinafore."

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OPERA SERIES END FOR QUAKER CITY

Metropolitan and Local Forces Conclude Seasons

PHILADELPHIA, May 5.—The local opera season ended with the Metropolitan's revival of "L'Africana" on April 12 and the Philadelphia Grand Opera Company's "Aida" on April 14. Both had very large audiences.

The latter performance was of much vocal and histrionic merit. Anne Roselle repeated her dramatically convincing Aida, and Aroldo Lindi was a lyric Radames. The Amneris was Cyrena Van Gordon, of regal presence, and Chief Caupolican was a theatrically vivid Amonasro. Ivan Steschenko made an impressive High Priest. Other roles were well taken by Natalie Bodanskaya, Leo de Hieropolis and Florenzo Tasso. Fritz Reiner was at the orchestral helm, with capital results.

Tullio Serafin extracted all the possibilities from the Meyerbeer work in which a colorful ballet was a feature. Elisabeth Rethberg and Beniamino Gigli in the principal roles gave fine renditions of their arias. Armando Borgioli, a new baritone here, made a good impression as Nelusko, and Nina Morgana was excellent as Ines. Ludiakar, Pinza and other Metropolitan notables rounded out the long cast.

The Philadelphia Operatic Society, pioneer community opera group, celebrated its twenty-fifth anniversary with a performance of "Faust" on April 26 in the Metropolitan Opera House, this opera serving for the seventy-fourth performance as it had for the first in 1907. Clear enunciation was a notable trait of the performance, which, like all its predecessors, was given in English. The cast included Marvel Biddle as Marguerite, Herman Gatter as Faust, Henri Scott as Mephistopheles, Forrest Dennis as Valentin, Dorothy Barrington as Siebel, Josephine Bonniwell as Martha and Daniel L. Matthews as Wagner. Gus-

tave A. Loeben was the able conductor.

Louis Bailly, head of the department of chamber music at the Curtis Institute, gave the eleventh of the faculty recitals in Casimir Hall on April 11. The former violist of the Flonzaleys again revealed his beautiful tone quality and virtuoso mastery of the instrument in a program which included the Mozart Concerto in A Minor and the Brahms Sonata in E Flat Major. Fernando Germani, head of the organ department of the Institute, was soloist at the twelfth faculty recital on April 18. Mr. Germani's registration showed great skill and his interpretations were valid and interesting. In the allegro from Handel's Concerto in G Minor and the Karg-Elert Fugue, Canzona and Epilogue, he had the assistance of Jack Pepper, violin, Margaret Codd, and Edna Corday, sopranos, Ruth Gordon, mezzo-soprano, and Virginia Kendrick, contralto.

The Elbee Quartet gave the April 10 program in the foyer of the Academy of the Fine Arts, in the series of free Sunday afternoon chamber music concerts under the auspices of the Art Alliance. The group of artist-students of the Curtis Institute have named themselves after the initials of Louis Bailly. They are Lily Matison, and Frances Wiener, violins, Virginia Majewski, viola, and Adine Barozzi, 'cello. Their well-performed program included the Haydn Quartet in G Major, Op. 77, No. 1, and the "Harfenquartett" of Beethoven.

Lucrezia Bori concluded the Penn Athletic Club's musical series on April 10 with a superbly-sung program, in which she gave some new and delightful works by Spanish composers.

W. R. MURPHY

Pupils of Music School Settlement Give Town Hall Recital

Under the direction of Melzar Chaffee, pupils of the Music School Settlement were heard in concert in the Town Hall on the evening of May 4. Works by Bach were played by the elementary orchestra under William Jones and the junior orchestra under Fannie Levine, with Bella Shapiro at the piano. There were also ensemble string works, solos, and choruses led by Edward A. Jahn.

Furtwängler's Criticism of American Orchestras Creates a Stir in Germany

In Speech at Anniversary Celebration, He Reflects on Our Attitude, Saying "Luxury" Organizations Mean More to Us Than Music and Speaks of Own Consciousness of "Higher Calling."

By GERALDINE DE COURCY

BERLIN, April 22.—Wilhelm Furtwängler, conductor of the Berlin Philharmonic, threw a bombshell into the international orchestral situation when he referred to American orchestras as "pet dogs" during a speech made at the "birthday party" on April 17, during the jubilee of the Philharmonic. The conductor, with Lorenz Hoerber, manager, and Doctor Sahm, Mayor of Berlin, were principal speakers on this occasion, which was one of several events during the week of April 13-18. Two gala concerts on the 14th and 18th, preceded by public rehearsals, were the other main celebrations.

American friends and admirers of Furtwängler are said to have taken exception to what they considered unfriendly and unnecessary comments on America and American orchestras. This critical attitude, it was pointed out, seems to be assuming the stature of an *idée fixe*, as he has made similar statements in all of his recent public speeches on behalf of the Berlin orchestra. The portion of his speech referred to, is as follows:

"Today, on the occasion of its fiftieth anniversary, in the midst of a general and unparalleled cultural crisis, I view the struggle for the maintenance of this orchestra not only as a struggle for the means of maintaining artistic performances of the first rank in this field (and this it also is), but at the same time as a struggle for the maintenance of our native German musical life. In many other countries which in recent times have never produced great creative musical minds, and where the whole musical life has more the character of an artificially grafted and imported luxury article, the orchestras have assumed other forms, other characters. They have become luxury orchestras, and the possession of an orchestra meant more than the purpose of the orchestra—the music.

"For instance, the American views his orchestra mainly in the light of the organization, and the role of mediator of spiritual values is only second in consideration; and the question, for example, as to which of his orchestras is at present the best, whether it be that of Boston or Philadelphia, plays for him a far greater role than many of the questions directly concerning music.

"With us in Berlin, the case is altogether different. We are servants of the work—nothing more. This is the source of our pride, the consciousness of our higher calling. We know that we exist not for ourselves (as an organization) but for the music and the works of the great masters. And we know that the consciousness of the vital effectiveness of these great works must be sustained if the German musical life (and with it that of the entire world, for after all everything to do with music hangs together with the German) is to be maintained." (Those who heard the address, which was considerably curtailed in the printed version, insist that Furtwängler used the term "Luxushorden" in referring to American orchestras.)

Two Impressive Concerts

Apart from the flurry caused by this unpleasant little interlude, the event was wholly in keeping with the eminence of the organization and the many distinguished names that have played so important a part in its development from those early days when the orchestra stood in its "Kinderschuhe" in the old Konzerthaus on Leipziger Platz under the guiding hand of Benjamin Bilse.

At the first of the two festival concerts, Furtwängler's program included Bruckner's Seventh Symphony (with which he made his debut in 1922) and an orchestral suite composed especially for the occasion by Hindemith. The latter was in Hindemith's characteristic style, but being written in festive vein, had less of the problematical and more of the lighter graces of this talented modernist. The second concert was an indescribably thrilling performance of Beethoven's Ninth—such a performance as beggars human description and stands alone in the wonder and marvel of its spiritualized beauty and rapture.

Berlin Symphony Disbanded

The Berlin Symphony Orchestra, another product of twenty-five years' standing, has now been disbanded as a result of the current financial crisis, and at the present date the fate of the individual members is still more or less in the lap of the gods. Suggestions have been made to transfer twenty-six members to the Philharmonic Orchestra, thus making an ensemble of 103 rather than eighty-six, as at present. If this arrangement is adopted, a portion of the older members will be pensioned, some will be taken over by the Berlin Broadcasting Orchestra, and the balance transferred to the Civic Opera. It is reckoned that this will relieve the municipal budget to the extent of about 200,000 marks annually. The Philharmonic Orchestra has been granted a subsidy by the Prussian State, as in the years 1923-31.

The fusion of the two orchestras will give the Philharmonic Orchestra four regular conductors, i. e., Furtwängler, Prüwer (conductor of the popular concerts), Kunwald and Weissmann, which is an untenable situation. According to current prognostications, Prüwer is to be dropped in favor of Weissmann, who enjoys Furtwängler's personal interest, and Doctor Kunwald is to be detailed to the Civic Opera in the capacity of guest conductor.

Omaha Friends of Music Hear Recital

OMAHA, May 5.—The Friends of Music presented Harriette Clark Price, contralto, in recital at the home of Mrs. Samuel Rees recently.

Included in the program were excerpts from Peri's "Euridice" and Handel's "Partenope" and songs by Brahms, Hugo Wolf, Poldowski, Koehlin, Veroli, Silberta and others. Mrs. Price possesses a voice of beauty and vitality, an even scale and good diction, and impressed her audience with her interpretations. M. G. A.

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NEW HAVEN HAILS IMPORTANT EVENTS

Myra Hess, Londoners and Escudero Applauded— Glee Clubs Heard

NEW HAVEN, May 5.—Myra Hess received a tremendous ovation in Sprague Hall on April 29. The program included three Preludes and Fugues of Bach, Opus 57 of Beethoven, the "Fantasies" of Schumann, a Debussy group and many encores, given inspired performances.

At the joint concert of the Woman's Choral Society of New Haven and the Yale Glee Club, held in Woolsey Hall on April 26, two songs written especially for the occasion by students in the Yale School of Music were presented. Both Arthur Carr's "The Mountain" and Luther Noss's "How Beautiful Is the Night" were enthusiastically received. The Choral Society, under Richard Donovan of the Music School faculty, was heard to advantage in these songs and others by Elgar, Holst and Vaughan Williams. The Glee Club, led by Marshall Bartholomew, excelled in David Stanley Smith's "A Caravan from China" and the "Pars Mea" from "Hora Novissima" of Horatio Parker. The program drew a good-sized audience.

The Civic Orchestra gave its fifth concert of its first season, under the leadership of Francesco Riggio, on April 24. The program was one of decided popular appeal and included selections by the "Eight Sons of Eli," widely known through radio broadcasting.

An interesting program by the London String Quartet concluded the Albert Arnold Sprague Chamber Concerts on April 19. After a spirited performance of the Beethoven Quartet, Op. 59, No. 3, the quartet introduced two modern compositions: the "Contari alla Madrigalesca" by Malipiero and a quintet for two violins, two violas and 'cello by Bohuslav Martinu. Hugo Kortschak was the assisting artist in the last work. This was the third concert in the series sponsored by Mrs. Elizabeth Sprague Coolidge.

Vicente Escudero appeared with Carmita and Carmela at the Shubert Theatre the evening of April 18. The perfection and versatility of the dancing were much admired.

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New Home for Cleveland Institute



The Former Home of the Late Samuel Mather, Which Will House the Cleveland Institute of Music

CLEVELAND, April 5.—The regular summer session of the Cleveland Institute of Music will open on June 20 and run through July 30. As is customary, the summer faculty will be drawn from the permanent teaching staff.

The Cleveland town residence of the late Samuel Mather, steel magnate, is to be the institute's new home. Transfer of the property was made through the generous cooperation of executors of the estate and members of Mr. Mather's family. It will be occupied by the music conservatory beginning this summer. The house contains twenty-five rooms, including a ballroom which seats 300 and occupies the whole front of the third floor, admirably adapted for a recital hall.

During the summer leave of absence of Beryl Rubinstein, Arthur Loesser will head the piano department. In addition, he will coach violinists and singers for concert and recital appearances, and teach music history.

The faculty in the violin department

will include Carlton Cooley, Marie M. Martin and Margaret Wright Randall; in the voice department, Marcel Salzing and Anne Maud Shamel; in the piano department, Mr. Loesser, Dorothy Price and Jean Martin Buck; 'cello, Edward Buck, theory; Ward Lewis, Marie Martin, Dorothy Price; organ, Henry P. Anderson. All credits earned during the summer session may be applied on full course work for Bachelor of Music degrees.

As usual, the Institute will collaborate with the School of Education, Western Reserve University, in the public school music supervisors' course. Russell V. Morgan, director of music in the Cleveland public schools, directs the joint program.

A new harp scholarship will be offered for a course of summer study with Alice Chalifoux, head of the school's harp department and first harpist with the Cleveland Orchestra. The winner will study with Miss Chalifoux in Camden, Me.

pupil of Ethel Willard Putnam, was presented in recital at the Hotel Virginia recently. Dorothy Judy Klein accompanied. Carol Wieskopf, soprano, with Anne LeSourd, accompanist, assisted.

The Philharmonic-Community Concerts Course, L. D. Frey, manager, closed its season with a recital by Harald Kreutzberg and his dancers on April 1, in the Municipal Auditorium.

Dolores Mitrovich and her ballet company, Alfredo Verrico, manager, were presented in the Concert Hall recently by Kathryn Coffield, in an initial appearance. The ballet "Sylvia" by Delibes was beautifully staged.

The Musart Trio, Max Rabinowitch, pianist; Alexander Borisoff, 'cellist, and Morris Stoloff, violinist, gave a recital for the students of the Junior College recently. A trio made up of Roberta Kirkpatrick and Billy Cook, violinists; Gordon Groves, viola, and Harry Bell, Jr., played for the Musical Arts Club.

The Long Beach Opera Reading Club heard Leon Rains's analysis of "Romeo and Juliet" on April 7. Soloists were Georgie Stark, soprano; Fred McPherson, baritone, and Harold Spaulding, tenor. Florence Joy Rains, pianist, and Louise Gump, dancer, assisted.

ALICE MAYNARD GRIGGS

LONG BEACH DEDICATES MUNICIPAL AUDITORIUM

Festivities Mark Opening of New Concert Hall—John Charles Thomas Heard in Recital

LONG BEACH, CAL., May 5.—The new Municipal Auditorium was dedicated during seven days recently, the entire week being given over to the celebration with pageants, concerts, public school music programs, balls and band concerts.

John Charles Thomas, baritone, gave the first artists' concert in the Music Hall of the Municipal Auditorium brilliantly, presented by the Civic Music Association, Kathryn Coffield, manager.

The Women's Symphony Orchestra, Eva Anderson, conductor, gave a concert in the Convention Hall of the Auditorium.

The Women's Music Club, presented members and assisting artists in an opera reading of "Rigoletto" recently. The soloists were Alice Spellings, Ursuline Wisner Butler, Robert Edmonds and Rolla Alford. Mrs. I. B. House was reader, and Mrs. Joseph M. Maltby, accompanist.

Jimmie Marsh, a talented young

PEORIA ORCHESTRA AND CHORUS HEARD

Philharmonic Club and Symphony Led by Woodman

PEORIA, ILL., May 5.—Of great moment to the city and to the surrounding towns were the two concerts given by the combined Philharmonic Chorus and the Peoria Symphony Orchestra on two successive evenings recently, to audiences which practically filled the Majestic Theatre on both occasions. Forrest Woodman, the newly-appointed conductor of both organizations, officiated. The concerts were given under the auspices and as part of the year's program of the Amateur Musical Club, of which Mrs. Samuel Levinson is the capable head.

In addition to sponsoring its own chorus, the Amateur Musical Club has this year come to the rescue of the orchestra, guaranteeing its expenses, and so making it possible for the unit to continue. Mr. Woodman is a leader of sound musical training and perception. The result far exceeded anticipation both in the quality and performance of the numbers. The program included Massenet's "Phèdre" Overture, Beethoven's Fifth Symphony, the "Danse Macabre" of Saint-Saëns, and delightful choral numbers by Schubert, Schumann, Chaminade and Brahms-Shelley ("The Gypsies"), in a number of instances, accompanied by the orchestra. The audiences on both nights were very enthusiastic.

HELEN HARRISON MILLS

Cleveland Fortnightly Club Holds Annual Luncheon

CLEVELAND, May 5.—The Fortnightly Musical Club held its annual luncheon recently at the Cleveland Hotel. Among those seated at the table with the president, Mrs. Albert Riemenschneider, were the officers of the club, the honorary members, Mrs. Adella Prentiss Hughes, Lila Robeson, Mrs. F. B. Sanders and Mme. Hudson Alexander; the past presidents, the chairmen of committees and the guests of honor, James H. Rogers, Robert Jones, Homer B. Hatch and Mr. Ben Burtt.

M. A.

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GIGLI GIVES UP HIS CONTRACT AT OPERA

Series of Statements Issued in Dispute Over Salary Cut Situation

With salary agreements in course of readjustment and uncertainty prevailing as to whether several important artists of the Metropolitan will return for the shortened season next year, Beniamino Gigli announced that he had returned his three-year contract to the management, with loss of \$300,000 to himself, rather than accept conditions which he regarded as irreconcilable with his dignity as a man and an artist. At the Metropolitan it was stated in behalf of General Manager Giulio Gatti-Casazza that Mr. Gigli had refused to take the general cut in pay agreed to by other artists and that this had resulted in an "intolerable" situation.

Denial was made of published reports that Maria Jeritza and Rosa Ponselle similarly had declined pay reductions. Miss Ponselle, it was made clear, both by Mr. Gatti-Casazza and by the soprano herself, had been one of the first to accept. It was stated that a new arrangement with Mme. Jeritza was expected to be concluded in the near future. In addition to statements by Mr. Gigli and by the Metropolitan, bearing on the controversy between them, 32 members of the company, including conductors and others of the artistic staff and some 24 singers, signed a letter to Mr. Gatti-Casazza in which Mr. Gigli was criticized for his stand. This letter, it was noted, was dated April 12, three weeks before the news was made public that Mr. Gigli would not sing with the company next year.

Expressing a wish for the continued success of the company, Mr. Gigli in his statement said, in part: "I was ready with my fellow artists to contribute a substantial part of my earnings to alleviate the burden of the management. But when my sincere offers were met with conditions and impositions which would have diminished my dignity as a man and an artist, I preferred to follow the only straight and clean path: never to bargain with one's self-respect." It was hinted that he might issue a further statement, bearing on the letter of criticism signed by his fellow artists.

Letter of Protest Given Out

The Metropolitan's statement pointed out that Mr. Gatti-Casazza had twice issued a general appeal for the artists to accept reductions and asserted that Mr. Gigli not only refused to make any concession "but criticized and ridiculed artists who did." "Under the circumstances," the statement continued, "the relations between the opera company and Mr. Gigli became intolerable and such that Mr. Gatti-Casazza, with the approving sentiment of the entire artistic and administrative staff, immediately accepted the surrender of Mr. Gigli's contract, when tendered."

The letter signed by 32 members of

the Metropolitan company, and given out by the management, declared that Mr. Gigli's attitude in the time of the opera's crisis was such that "he disturbs the harmony and endangers the safety of the institution and is a challenge to every one. Mr. Gigli has profited from the sacrifice which we have made to keep the opera going and is again trying to get his full salary at the expense of all of us who are reducing our respective salaries. We protest against Mr. Gigli's lack of co-operation and esprit de corps."

Those who signed the letter were the following:

Vincenzo Bellezza, Artur Bodansky, Louis Hasselmann, Wilfred Pelletier, Tullio Serafin, Giulio Setti, Giuseppe Sturani, Hanna Nieddeck-Gebhardt, Lucresia Bori, Ina Bourazaya, Leonora Corona, Doris Doe, Editha Fleischer, Göta Ljungberg, Dorothee Manski, Grace Moore, Nina Morgana, Lily Pons, Rosa Ponselle, Elizabeth Rethberg, Gladys Swarthout, Angelo Bada, Giuseppe De Luca, Frederick Jagel, Edward Johnson, Rudolf Laubenthal, Giovanni Martinelli, Lauritz Melchior, Ezio Pinza, Leon Rothier, Gustav Schlüterdorf, Siegfried Tappolet.

Mr. Gigli's secretary said the tenor would explain later to the public the significance of the fact that the letter was dated April 12 and had not been out for publication until May 1. He would also give, the secretary said, "the complete inside story."

ROCHESTER HAILS OPERA PERFORMANCE

Pons and Gigli Head Fine Cast for Metropolitan "Lucia"

ROCHESTER, May 5.—The Metropolitan Opera Company paid its annual visit to Rochester on Monday evening, April 25, giving "Lucia di Lammermoor." The event was a great success, both musically and financially. The Eastman Theatre was packed to the doors, with many standees and many turned away.

Lily Pons as Lucia was an exquisite figure as the heroine. The audience stopped the performance several times with their continued applause for her work. Beniamino Gigli, who took the part of Edgardo, had a cordial reception for his very fine singing. Others in the cast who sang their parts well were Philine Falco, Mario Basiola, Ezio Pinza, Angelo Bada and Giordano Paltrinieri. Vincenzo Bellezza conducted.

The Westminster Choir gave a concert at the Lake Avenue Baptist Church on April 26. There was a large and very enthusiastic audience.

MARY ERTZ WILL

Anne Roselle Re-engaged by Philadelphia Grand Opera Company

PHILADELPHIA, May 5.—Mrs. William C. Hammer, general manager and director of the Philadelphia Grand Opera Company, has announced that Anne Roselle, dramatic soprano, has been re-engaged for the coming season. Miss Roselle has sung many roles with the company during the past two seasons, including Marie in "Wozzeck," Elektra, Elsa, Elisabeth and Aida.

POST-SEASON OPERA AT METROPOLITAN

"Rigoletto" and "Lakmé" Sung After Company's Return from Tour

Two post-season performances were given at the Metropolitan after the return of the organization from its spring tour. These were "Rigoletto," given for the benefit of the Research Fund of the Fifth Avenue Hospital on the evening of April 27, and "Lakmé," heard on Saturday evening, April 30.

The cast of "Rigoletto" was of familiar artists and included Mario Basiola in the title role, Beniamino Gigli as the Duke, Lily Pons as Gilda, Ezio Pinza as Sparafucile and Gladys Swarthout as Maddalena. The other roles were filled by Mmes. Egner, Falco and Tomisani, and Messrs. Ananian, Gandolfi, Paltrinieri and Cehanovsky. Mr. Bellezza conducted.

"Lakmé," the final performance of the season, again had Lily Pons in the name-part, ably seconded by Miss Swarthout as Mallika, with Frederick Jagel as Gerald, George Cehanovsky replacing Mr. De Luca as Frederic, Leon Rothier as Nilakantha. The remainder of the cast of the Hindoo opera included Mmes. Doninelli, Flexer and Egner, and Messrs. Paltrinieri, Windheim, Altglass and Ananian. Mr. Hasselmanns conducted.

GERMANY PLANS COURSES

Artists to Hold Summer Classes in Piano and Violin

BERLIN, APRIL 30.—The German Institute of Music for Foreigners will give a series of summer courses in piano and violin during June and July in the Marmorpalais and the Palast Barberini at Potsdam. In the former place, Edwin Fischer and Wilhelm Kempff will give courses in piano from June 1 to July 16, and Georg Kulenkampf in violin from June 1 to 30. In Potsdam, Leonid Kreutzer will hold daily piano classes from July 2 to 30. In addition, Arthur Schnabel will give lessons at his home from the beginning of May to the end of July.

The courses will be open to auditors as well as performers, the former paying only half the regular fee. It is

announced that students will have an opportunity to participate in concerts, opera performances and other arrangements of the Hochschule für Musik, and in social events arranged by the German Institute for Foreign Students in Berlin. The applications for admittance to courses, it is announced, must be received before May 25 by the German Institute of Music for Foreigners, Berlin-Charlottenburg, Fasanenstrasse 1.

INTERCOLLEGIATE CLUBS COMPETE IN ST. LOUIS

Pomona College Wins First Place in Contest Which Enlists Nine Organizations

ST. LOUIS, May 5.—The sixteenth annual National Intercollegiate Glee Club Contest was held in the Washington Field House on April 8. For the first time since its establishment the contest was held outside of New York. This year the nine competing clubs were: New York University, Yale University, University of Rochester, Pennsylvania State, Oklahoma University, Monmouth College, Denison University, Pomona College, and the hosts, Washington University.

Pomona College Glee Club, representing a college of 781 students, won the contest. Because they had no money for Pullman fares, this brave band traveled three days and two nights in day coaches across country from Claremont, Cal. Their expenses were partially defrayed by financial assistance from the University of Redlands, their nearest competitor in the sectional contest of the Pacific Coast group.

The Intercollegiate Contest was founded sixteen years ago by Albert F. Pickernell, and has been continued by the untiring efforts of his wife, Harriet Steel Pickernell. The judges were Alexander Grant of the University of Colorado, Harold S. Dyer of the University of North Carolina, and Dr. Edgar A. Nelson, president of the Bush Conservatory of Chicago.

SUSAN L. COST

Mary Fabian Heard as Soloist in Mozart Club Program

Mary Fabian, soprano, appeared as soloist under the auspices of the Mozart Club at the Hotel Astor on the afternoon of April 16. She was reengaged for next season's opening concert of the club, scheduled for November.



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—New York Sun, Dec. 16, 1930

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INDIANA PLAYERS CONCLUDE SEASON

Schaeffer Leads Symphony in Wagner Concert— Recitals Given

INDIANAPOLIS, May 5.—The Indianapolis Symphony played an all-Wagner program at the final concert of the season on April 16 in Caleb Mills Hall, receiving warm applause from a large audience. Ferdinand Schaeffer, conductor, and his body of sixty-five musicians, who have been rehearsing since October, showed splendid results and steady improvement.

The musicians are willing to work on the co-operative basis. They have remained together for two seasons, and are ready to do so for the third next year. Herman Wolf, president of the Indiana State Symphony Society, addressed the audience during the intermission, lauding the work of Mr. Schaeffer and his orchestra, and thanking the subscribers for their support during the past season. He urged a wider interest in the symphony and its benefits to the musical community.

The "Rienzi" Overture, which opened the program, was given a thrilling reading. It was followed by "Träume," played as a violin solo by Cecilia van Atta; "Siegfried's Death and Funeral March" from "Götterdämmerung"; the Introduction to Act III of "Meistersinger," the Prelude to "Lohengrin" and the March from "Tannhäuser." Specially worthy of comment was the prelude to "Lohengrin" played with a delightful evenness of tone.

In the fourth concert of the series of the Indiana State Symphony at Caleb Mills Hall on March 12, Ferdinand Schaeffer, conductor, presented a very interesting evening of Scandinavian music. Included on the program were Sibelius's "Finlandia," the overture "Nachtklänge von Ossian," by Gade, and Svendsen's "Carnival in Paris." Grieg's First "Peer Gynt" Suite and a novelty, "Borgliet," a declamation with orchestra, also by Grieg, were likewise performed. Mrs. Carl H. Lieber declaimed the speaking part.

Rosa Ponselle, soprano, of the Metropolitan Opera Company, made her in-



Ferdinand Schaeffer, Conductor of the Indiana State Symphony Orchestra

itial Indianapolis appearance under the Martens Concerts Direction, Inc., attracting a large and representative audience at English's Opera House on a recent date. Stuart Ross was heard in several solos.

Another of the Männerchor favorites, Gregor Piatigorsky, 'cellist, regaled the members of the society with the splendid assistance of Nino Herschel at the piano.

The concerts by the Indianapolis Civic Concerts Association came to a close on April 4, at Caleb Mills Hall, when the Mendelssohn Choir, A. Elmer Steffen, conductor, shared the program with Hans Kindler, 'cellist. The work of the chorus of 150 was praiseworthy in an excerpt from "Samson" by Handel, a Fantasy on a Russian Folk-song by Gaines, and other works.

Mr. Kindler was warmly applauded for his exquisite playing of a Sonata by Valentini, two Seventeenth Century Dutch Tunes, arranged by himself, and several other numbers. He had the support of Marguerite Bailhe-Steinhart at the piano. Paul Matthews was the accompanist for the chorus.

Naoum Blinder, violinist, made his initial appearance before the Männerchor Society on Sunday afternoon, April 10, Serge Tarnowsky played accompaniments.

PAULINE SCHELLSCHMIDT

QUAKER CITY HEARS ROSSINI ORATORIO

Pons and Inesco Among Noted Visiting Recitalists

PHILADELPHIA, May 5.—Rossini's "Stabat Mater," in a version with English words by William Ball, was the Holy Week offering of the Strawbridge and Clothier Chorus recently, under the baton of Dr. Herbert J. Tily. The soloists were Olive Marshall, soprano, Maybelle Marston, contralto, Bernard Poland, tenor, and John Vandersloot, bass, with William S. Thunder at the organ and George Vail at the piano.

Lily Pons appeared in the Penn Athletic series recently. Great enthusiasm for her singing was shown by the largest audience that has ever attended a concert in the series. She sang delightfully many florid airs, some of them with flute obbligato, supplied dexterously by Luigi Alberghini, who also gave a solo group. Giuseppe Bamboschek was the admirable accompanist.

Queenie Mario, soprano of the Metropolitan Opera, gave the faculty recital program recently at the Curtis Institute in Casimir Hall, revealing great skill and versatility as a soloist in German, French, Russian and English groups. Wilfred Pelletier, Mme. Mario's husband, assistant conductor of the Metropolitan, furnished excellent support at the piano.

The local premiere of G. Francesco Malipiero's quartet work "Cantari alla Madrigalesca" was the novelty and feature of the London String Quartet's program for the fifth meeting of the Chamber Music Association in the Bellevue Ballroom.

John Goss and the London Singers gave an earlier program of the Penn Athletic Club's musical association.

Georges Enesco was the soloist at the recent concert of the Young Men's and Young Women's Hebrew Association's series in Fleisher Auditorium.

Orpheus Club Concludes Season

The Orpheus Club gave the final concert of its sixtieth season at the Academy of Music on April 27, Alberto Bimboni conducting very ably the request program. Many old favorites were revived, "I'll Sing Thee Songs of Araby," arranged by Dr. Arthur Woodruff, having to be repeated. Dr. Woodruff, conductor emeritus of the club, was in the audience and received much applause. Paul M. Hesser, Jr., sang

the tenor solo part well. Good work was also done by H. Tatnall Brown in Oley Speaks's "On the Road to Mandalay," and by Albert Zimmerman in Brewer's arrangement of "All Through the Night," as a complement to the fine choral singing. Irene Williams was the soloist of the evening and gave a brilliant rendition of the Jewel Song from "Faust," as well as a group of lyrics.

The Pennsylvania Symphony Orchestra, with Henry Hadley as conductor, was heard in a concert on May 3 in the Strawbridge & Clothier store. The chief number was his effective cantata, "The New Earth," in which the store chorus of 125 voices cooperated. The soloists were Olive Marshall, soprano; Maybelle Marston, contralto; Ednyfed Lewis, tenor, and Horace Hood, baritone.

W. R. MURPHY

CHICAGO FACULTY DINES

Columbia School of Music Directors Discuss Schedules

CHICAGO, May 5.—The Columbia School of Music gave a faculty dinner at the City Club on the evening of April 28. Arthur Kraft, president of the school, acted as chairman, and told of the new plan for the Summer School, which includes a six weeks' session in Chicago beginning on June 13 and another of the same length in the Summer Camp in Waterville, Mich., beginning July 23.

Robert Macdonald, a director of the school, spoke at length of the various programs in contemplation for next season, including four in Orchestra Hall, two in Kimball Hall and many others in the school auditorium.

Schubert Club of St. Paul Elects Officers

ST. PAUL, MINN., May 5.—The Schubert Club held its annual meeting in the Palm Room of the St. Paul Hotel on April 20. Reports of club activities were read, and the following officers were elected: Mrs. Charles A. Guyer, president; Mrs. C. E. Furness, first vice-president; Mrs. W. R. Rauchenbush, second vice-president; Mrs. Daniel De Wolf, third vice-president; Mrs. F. A. Defel, recording secretary; Mrs. F. Otto Willins, assisting recording secretary; Mrs. W. A. Lucker, corresponding secretary; Mrs. Edward Shous, assistant corresponding secretary; Mrs. L. C. Jefferson, treasurer; Mrs. R. V. Reusch, librarian; Bernadette Kerwin, assistant librarian, and Mrs. F. E. Ward, and Mrs. W. A. Dorsey, directors.

"Boccaccio" Presented by New York Opera Guild

Von Suppé's "Boccaccio," which was in the repertoire of the Metropolitan last season and was produced by Charles Wagner earlier this season, was again revived by the New York Opera Guild in Carnegie Hall on the evening of April 29, under the leadership of John Hand.

Milo Miloradovich made a good impression in the name part, as did Emilie Haberland as Fiametta. Guy Harris was the Prince of Palermo. Other roles were well sung by Brighton Houston, Adele Epstein, Borrah Kavelin, Pasquelina Leuzzi, William Melvin, Eleanor Blake, Charles van Tassel, Hubert Kenney, Paul Payne, Harold Kurts, William Steil, Richard Venn, Josephine Hilt and Paul Kittell.

\$1,000 McCollin Composition Prize Awarded to Josap Valls

PHILADELPHIA, May 5.—The prize of \$1,000 for a concerto for string quartet with orchestral accompaniment, offered by the Edward Garrett McCollin Memorial Fund, has been awarded to Josap Valls of Paris.

Nearly sixty compositions were submitted in the contest, which closed Dec. 31. The judges were Fritz Reiner, Adolfo Betti, Samuel L. Laciari, Thaddeus Rich, Fabien Sevitzy, and Dr. Gilbert Reynolds Combs, president of the Musical Fund Society.

Mr. Valls was born in Catalonia, Spain, and received his first instruction in composition from Luis Millet of Barcelona. He studied with Vincent d'Indy and Albert Roussel in Paris.

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Chorus for mixed voices and orchestra by
MABEL DANIELS

Boston Symphony Orchestra Concerts of April 15th and 16th,
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Chorus and orchestra with the sounding of the trumpets are exultant. Well written, musical, never boisterous.—*Philadelphia Herald*.

Music noble and stirring.—*Transcript*.

For choral societies few pieces so good have been written in this century.—*Globe*.

Treatment of the chorus betrays a practised hand; orchestra effective; the piece sounds.—*Post*.

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Last year it was our pleasure to speak of his Fourth Symphony at the time of its publication. The Chicago Symphony has recently performed that work. Now we have a Klavier Konzert, Op. 26, and a Divertimento for orchestra, Op. 27 (Leipzig: Ernst Eulenburg), that more than confirm the promise which we observed in the symphony last season.

The Concerto for piano and orchestra is issued with the orchestral part reduced for a second piano. It is in three movements: I, Moderato; II, Adagio ma non troppo; III, Vivace—all three of them excellent, filled with interesting rhythmic as well as harmonic devices. Herr Trapp is not exactly a melodist of novel quality, but he is a masterly developer of his often slight thematic ingredients. The solo part is exceedingly difficult, but not ungrateful, viewed from the standpoint of the modern concerto.

The Divertimento, for chamber orchestra, is of even more recent vintage than the concerto, for it had its premiere at Chemnitz on Oct. 6, 1931. It is scored for flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, tympani and strings.

The movements are a brief and very crisp Intrada, marked allegro, a Serenata, andantino grazioso, a Scherzetto, allegro assai, an Aria, larghetto, 6/4, which, in this writer's opinion, is the best Trapp music he knows, and a Finale, vivace. This work is as fascinating a bit of contemporary writing as a brilliant conductor of our day can desire. It will repay study, for it is marvelously written for the instruments, and its rhythmic variety will aid in gaining it favor. This work is issued in the famed Eulenburg miniature orchestral score edition, in which quite a few modern works, this publisher's original copyrights, are being included.

A.

Native Piano Sonatas by Roy Harris and Rogers Sessions Offer Contrast

There is an undeniable freshness about the music of Roy Harris, a certain careless spontaneity that is almost completely lacking in the work of our other modernist composers. One does not find in his Piano Sonata (New York: Cos Cob Press) any evidence of a bitter revolt against traditional formulas. In fact, one suspects that Mr. Harris was never acquainted with tradition in the first place.

The apparent lyricism of the work is obtained, however, at the expense of workmanship. Somehow Mr. Harris has managed to dodge the hard process of hammering and welding that is so obvious in the product of his more stubborn contemporaries. That is his weak-

ness and at the same time his strength. The sonata has been edited by Harry Cumpson.

Nothing could be more diametrically opposed in style to the Harris Piano Sonata than the sonata for the same instrument by Roger Sessions (Mainz: B.



Colby

With Her New "Youth of the World," Gena Branscombe Has Made a Distinct Contribution to Choral Literature

Schott's Söhne. New York: Associated Music Publishers, Inc.). It completely lacks the Whitmanesque ruggedness of the Harris work, though it is infinitely more subtle music. It too has its lyricism, but it is a civilized, sophisticated lyricism, fighting for itself against the odds of a highly critical mind.

This work, which shows considerable contrapuntal virtuosity on the part of its composer, is, within his self-imposed limitations, a perfect example of musical good taste. Its weakness is the weakness of all impressionistic music. It appeals to the senses rather than to the emotions. But, if one accepts the admitted drawbacks of impressionism, one must concede that it is an extremely well-written composition. S.

Attractive New Edition of Kernochan Cantata

Marshall Kernochan's cantata "The Foolish Virgins" for baritone, soprano and contralto solos, four-part chorus of women's voices and piano, is now issued by the Galaxy Music Corporation in a new attractive edition.

This work, a setting of a fine text by the late Cecil Fanning, is one of Mr. Kernochan's most successful compositions, replete with spontaneous melodic material, finely harmonized, the choral writing idiomatic and effective.

Excellent Variations by Gabriel Engel

A set of "Variations on an Original Theme" (Vienna: Albert J. Gutmann Musikverlag) for piano by Gabriel Engel is an excellent example of a serious creative gift. Mr. Engel, an American

composer of whom we may be proud, has a fine technique in this work. There are nine variations, of which the ninth is a fugue. On the whole the variations have more point than the theme. The work requires a concert pianist's powers.

Choral Cycle, "Youth of the World," New High Mark for Gena Branscombe

Admirable as has been her record to date, Gena Branscombe has set a new standard for herself with her new cycle "Youth of the World" (New York: M. Witmark & Sons) for chorus of women's voices and piano.

Miss Branscombe is one of our composers who has made a reputation in choral as well as solo song. Her "Pilgrims of Destiny," to mention but one larger choral work, is a striking example. Here in "Youth of the World" she goes further, for, in addition to writing fine choral music for chorus of women's voices she expresses herself creatively in an idiom which spells a remarkable advance over what she has done in the past.

There is an unmistakable feeling of our day in her new idiom, a more sensitively attuned harmonic structure, a dealing with figures with greater mastery, a more comprehensive integration of materials than she has shown before. The cycle is in three sections: "Airman," an andante con moto, E Major, 4/4 for the chorus; "Maples," a larghetto espressivo, G Major, 4/4 for soprano solo and chorus, and "Youth of the World" (which gives the cycle its title), a maestoso moderato, 4/4, opening in B Minor, passing through many keys and closing in a triumphant A Major.

The poems, too, are her own, and they, like the music, have genuine individuality and a vision that is not given to many who write music or poetry these days. The treatment of the text in the final poem, which describes wars and pleads:

"Let mighty vows like incense rise.
Swear by their wounds that the
Plague shall cease,
That Love is the victor, and
strength is Peace"

is thrilling, and the music that accompanies it fits it like a glove. Miss Branscombe has provided a piano part which is most complete and suggests the orchestral accompaniment which she has conceived for it. Not many works for chorus of women's voices can match this; it is a flaming, poetic utterance, told in accents of real beauty, real strength and real truth. When a composer has done that, she deserves only the highest praise.

The edition is a fine one, worthy of the music it presents. A.

Sonata and Legende by Paul Juon Hold Interest

Two recently-issued works by Paul Juon (Berlin: Richard Birnbach) are a Sonata, Op. 86, for violin and piano, and a Legende, Op. 83, for piano, violin and cello. Both are compositions of a musicianly type, in harmonic structure slightly reminiscent of César Franck, both well conceived for their instrumental combinations, and should prove very effective.

The sonata is very free in form, consisting of three principal movements, a moderato followed by an andante which in turn is followed by a return of the original moderato in a somewhat modified version.

The Legende is also in three movements, the last of which contains much material reminiscent of the first. The work begins with a slow chant of distinctly modal character, played by the piano, and the modal, romantic-religious atmosphere is sustained throughout. These works have a solidity of conception that should make them

very popular among recitalists and ensemble groups. S.

Attractive New Choral Works

One of the most poetic compositions for three-part chorus of women's voices is Louis Victor Saar's "The Nightingales" (Boston: E. C. Schirmer Music Co.) to Robert Bridges' poem. Mr. Saar, one of the ablest and most experienced writers for this choral medium, has distinguished himself in this work, which is a very happy expression of modernistic feeling tinged with emotional warmth. There is an attractive obbligato for oboe (or flute, or violin) and an excellent part for solo tenor. The writing for the chorus is free and rich, all supported by a most winning piano part.

From the same publisher we have Schubert's "Hallelujah" for three part women's voices and piano, edited by H. Clough-Leigher, with English and German texts.

In the St. Dunstan Edition of Sacred Music, edited by the Rev. Walter Williams, we find Bach's chorale "Nun ruhen all Wälder" and an excellent "Ave Regina Caelorum" by the contemporary Spanish composer, the Rev. Eduardo Torres. There is also Nikolai Ivanovitch Bachmetieff's "Take the Body of Christ," like the others for unaccompanied mixed voices. In the Catholic Church Music series there appears the "Plorate filii Israel" from Carissimi's "Jephthah" for six part chorus of mixed voices with accompaniment. This is edited and arranged by H. Clough-Leigher and is a magnificent work in every detail. A.

Briefer Mention

For the Piano

Two additions to the "Analytic Symphony Series," consisting of piano reductions of the standard symphonies edited and annotated by Percy Goetschius, are the Seventh Symphony of Beethoven and the Fourth of Brahms. The analytical and explanatory notes are masterpieces of clarity and sound scholarship, and the piano reductions are finely edited, making them highly valuable to any student of symphonic music. (Ditson.)

Harold Samuel has made his bow as a composer in two "Sketches" for piano, entitled respectively "Campden Hollow" and "A Carol." The works are mildly impressionistic descriptive music, easily understood, and pianistically effective. (Oxford.) S.

"Finger Action." By Orville A. Lindquist. Thirty-five exercises for piano for developing uniform strength of all the fingers. An admirable technical work, thoroughly practical in its execution. (Schmidt's Educational Series, 421.)

"The Walk to the Paradise Garden." By Frederick Delius. This interlude from Delius's opera, "A Village Romeo and Juliet," is a finely contrived reduction of the orchestral score, a piece of warmly romantic music which should be much more widely known in this country than it is.

"Children's Suite." By Joseph Achron. Op. 57. A charming volume of twenty short sketches with such titles as "On the Hobby Horse," "Soap Bubbles," "The Monkey," "The Caravan," revealing this modern composer's fanciful style, tinged with modernistic feeling. The titles are given in German, French, Russian, English and Hebrew. The cover and decorations are by the famous Russian artist Soudeikine. The suite is founded on an old synagogue chant, "Trop."

"Neues Album" (New Album). By Ed. Poldini. Op. 122. Twelve charming, jolly pieces for young people in this clever composer's appealing style.

Third Sonata. By Alexander Jemnitz. Op. 26. A very advanced sonata in three movements by a Hungarian composer. Quite a marked personality.

These are all published by the Universal Edition, Vienna, for which Associated Music Publishers, Inc., are American sole agents.

A ROUSING

Memorial Day Song GLORY

by Charles Wakefield Cadman

Poem by Edward Lynn

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BALTIMORE GREET'S OPERATIC SERIES

Metropolitan Gives Three Works to Capacity Audiences

BALTIMORE, May 5.—Through the efforts of the Baltimore Opera Club, Dr. Hugh H. Young, president, and Frederick R. Huber as local representative, local music-lovers heard a brilliant series of performances by the Metropolitan Opera Company at the Lyric on April 18, 19 and 20. The audiences taxed the capacity of the auditorium.

The opening performance, attended by Mrs. Herbert Hoover and other notables, was Offenbach's "Contes d'Hoffmann" sung by Lily Pons, Grace Moore, Lucrezia Bori, Gladys Swarthout, Frederick Jagel and Léon Rothier. Louis Hasselsmans conducted. "Tannhäuser" presented Göta Ljungberg, as Elisabeth, in her local debut, Lawrence Tibbett as Wolfram and Rudolf Laubenthal in the title role. Karl Riedel conducted. Meyerbeer's "L'Africana" was sung by Rosa Ponselle, Beniamino Gigli, Aida Doninelli, Mario Basiola, Mr. Rothier and others. Miss Ponselle and Mr. Gigli had an especially warm reception. Tullio Serafin conducted.

Frank Gittelsohn, violinist, and Austin Conradi, pianist, members of the Peabody Conservatory of Music faculty, appeared in three programs of sonatas, classic, romantic and modern, on April 10, 17 and 24. The Mount Washington Choral Society, under Mrs. John Wells, sang "The Rose Maiden" by Cowen before members of the Parent-Teacher Association at the Baltimore Polytechnic Institute on April 21. Mrs. Willard Johnson was the accompanist.

A series of scholarship recitals was begun at the Peabody Conservatory of Music on Monday evening, April 11, the opening program being presented by Frieda Etelson, violinist, a pupil of Joan C. Van Hulsteyn. Others heard were Earl Lippy, baritone; Ruth Shambaugh, contralto; Theodor Podnos and Gerald Eyth, violinists; Marguerite Anger, soprano; Julia Belle Shenk and Albert Ruppel, organists; Ruth Strietmeier and Archie Eaton, pianists. Alexander Sklarevski, Frank Gittelsohn, Frank Bibb, Margaret May Cummings, Austin Conradi, Pasquale Tallarico, Louis Robert and Fraser Gange are the young artists' teachers.

With the choir of the Catholic Cathedral, Renée Nizan, French organist, gave an interesting recital on April 13. The Goucher College Glee Club, as-

Taking Drudgery Out of Class Work

CHICAGO, May 5.—The Curtis System of Class Piano Instruction, evolved by Helen Curtis, is meeting with widespread success, both with private teachers and in schools. In this system, the young student is taught the underlying principles of time relationships, keys and technique, not as learned lessons, but as play with other children of his own age and interests.

Miss Curtis originated her method after many years of practical experience with the thousands of pupils that have come under her observation. At present she is director of class piano methods at the Bush Conservatory, and before this was supervisor of piano instruction in the public schools of Kansas City, Mo.

Modern educational methods are used in this system. The teachers' training consists largely in the psychological principles of pedagogy, and the logical presentation of the elements of music. A firm foundation is laid for each new step before it is presented.

Children are at an early stage taught such difficult matters as transposition, in such a manner that they become second nature to them. Even the first-grade pupils are made to play their pieces in various keys beside the original. The student thus gains a musicianship that will always stand him in good stead, and achieves this without the traditional drudgery, with a group



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spirit that has made its acquirement play instead of labor.

Miss Curtis will offer a summer course at Bush Conservatory, Chicago, for teachers and students. She will be assisted in this work by twenty affiliated teachers, and will offer class work, private lessons and demonstrations.

ACADEMY PLANS CONTEST

To Hold Third High School Students' Solo Singing Competition

The American Academy of Teachers of Singing will conduct its third solo singing contest for students of voice trained exclusively in senior high schools, at the Juilliard School of Music on Saturday afternoon, May 14, at 2 p.m. Singers have enrolled from New York, Providence, Rochester, Newark, East Orange, Toms River, Montclair, and Elizabeth, N. J.

In the evening, at 8:30, the winners will be presented in a program. Dr. Frances Elliott Clark, educational director of the RCA-Victor Company, will be a guest speaker. Both the afternoon and evening sessions will be open to the public.

On the same date another contest is being conducted in Chicago by the American Academy in affiliation with the Chicago Council of Teachers of Singing.

On Sunday morning, May 15, the winners will broadcast from Station WEAF.

Nelson Eddy Heard Widely in Recitals

Nelson Eddy, baritone, has been heard widely this season in opera, concert and radio engagements. In addition to singing the roles of the Abbot and the Pilgrim in the world-premiere of Respighi's "Maria Egiziaca" under the composer's baton with the New York Philharmonic-Symphony, he has made an extensive concert tour in the latter part of this winter. Among the cities he has visited recently was Cincinnati, where he was heard with Marcel Grandjany before the Matinee Musicale Club. In Newport News, Va., Jackson, Tenn., Little Rock, Ark., and Klamath Falls, Ore., he was presented under the auspices of the Community Concerts Associations.

CINCINNATI ENDS SYMPHONY SEASON

Goossens Has Ovation— Prices Reduced for Next Year

CINCINNATI, May 5.—Eugene Goossens, concluding his first season as conductor of the Cincinnati Symphony, was accorded an ovation of unusual proportions. Twice during the final concert of the season the audience rose to applaud him. The first time he shared the applause with the players. At the end of the concert the orchestra rose with the audience.

The concert was one of the highlights of the season, the orchestra playing superbly. Mr. Goossens gave inspired readings to the Bach Brandenburg Concerto in G Major, No. 3, the Beethoven Fifth Symphony and the Brahms First Symphony.

Immediately upon the close of the orchestral season came the announcement of next winter's plans for twenty pairs of concerts in the senior series, with a ten per cent reduction in the price of season tickets. The Saturday night concerts will be abandoned. All evening programs will be given on Thursdays, with the matinee performances continuing on Fridays. It will be possible again for subscribers to take half-season tickets, good for ten concerts, at a slightly higher rate per concert than full season tickets.

In making this announcement, Stuart M. Thompson, manager of the orchestra, said that even though the orchestra could not absolutely afford to make these cuts, even with drastic economies being made in the expenses of production, they are being made to enable more people to enjoy the orchestra and its concerts.

Announcement was made of a part of the soloist list for the coming season. Included in the list are Göta Ljungberg, Nina Koshetz, Jeanne Dusseau and Coe Glade among the vocalists; Harold Samuel, Walter Giesekeing, Daniel Ericourt, Leonora Cortez and Myra Hess, pianists; Nathan Milstein and Georges Enesco, violinists, and Gregor Piatigorsky, 'cellist. Other soloists are to be announced later.

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New York's Round of Concerts and Recitals

(Continued from page 22)

April 25, with Miguel Sandoval at the piano.

Miss Redfield presented a program in four languages, which included an aria from Handel's "Partenope," a transcription of the Negro song "Shortnin' Bread," German lieder and French and Italian songs.

The young artist displayed a voice of good quality, and artistic intentions which will come to greater fruition when certain lacks, now present, have been overcome. J.

Washington and Haydn Honored by Columbia Chorus

A program in commemoration of Josef Haydn and George Washington was given by the Columbia University Chorus in the Riverside Church on April 25, under the leadership of Walter Henry Hall. The soloists were Dorothy Greene, soprano; Samuel Youngquist, tenor, and Norman Jolliffe, baritone. Charles H. Doersam, organist, and an orchestra of twenty-five furnished the accompaniments.

The first part of the program was devoted to excerpts from Haydn's "Creation." The second part included E. H. Thorne's "Let Us Now Praise Famous Men," for male chorus and organ; the first performance of Doctor Hall's beautiful ode, "In Praise of Washington," written especially for this concert; Tchaikovsky's "How Blest They Are," and Doctor Hall's "Festival Te Deum."

The chorus was in excellent form, singing with musical tone, and was at all times sure in its attacks and releases. The solo parts were agreeably sung, the honors going to Mr. Jolliffe for interpretation and musicianship. Y.

Hanns Hasting, Composer-Pianist

Hanns Hasting, composer-pianist, whose accompaniments have added so greatly to the dancing of Mary Wigman, gave a recital of his own works, with Gretl Curth, percussionist for the same dancer, in Steinway Hall on the evening of April 25.

Mr. Hasting's program, most of which had been heard on the Wigman programs, it must be admitted, would have been more effective as dance accompaniment. Rhythmically, the pieces were highly original and at times very interesting, but their purely musical content seemed slightly less so. Miss Curth assisted ably with gongs and other instruments of percussion. D.

Anne Schmidt, Dancer

The first recital of Anne Schmidt, a young dancer who has appeared as soloist in various ballet groups, was given in the Town Hall on the evening of April 25. Assisted by Grace Martin

Olson, pianist, who arranged several musical numbers for the recital, and by Hilda Nagel, who played percussion accompaniments to other dances, Miss Schmidt gave a wide variety of numbers. She began with more or less abstract dances to Bach works, in which the "Pietà" was most successful, turn-



White
Walter Henry Hall Led the Columbia University Chorus in a Memorial Program for Washington and Haydn in the Riverside Church

ing later to semi-humorous sketches, such as a burlesque "Death Scene."

A group of modern impressions held interest. The proceeds of the recital were devoted to a Barnard College alumnae fund. The young dancer received many flowers. M.

People's Chorus of New York

The People's Chorus of New York, Lorenzo Camilieri, conductor, gave a concert in Carnegie Hall on the evening of April 26. This was designated as a George Washington Bicentennial Celebration and Spring Song Festival. Mme. Rachel Morton, soprano, was soloist.

The program began with "The Star-spangled Banner" sung by all. The chorus gave excellent performances of works by Bach, Handel, Mendelssohn and Elgar. The second group included a chantey arranged by Bartholomew, and excerpts from "Samson and Delilah" and "William Tell."

Mme. Morton began her group with Santa's ballad from "Flying Dutchman," giving a dramatic and impressive performance. Songs by Grieg, Missa and Rachmaninoff completed the group. These found so much favor with the au-



Lorenzo Camilieri Again Created a Good Impression with His People's Chorus in a "Spring Song Festival" Concert

dience that she gave "Un bel di" from "Madama Butterfly" as encore.

The final choral group was by Palestrina and Orlando di Lasso, with two works by Mr. Camilieri, the latter, "Sanctuary," being new. The audience sang several songs, and the program concluded with Grieg's "Land Sighting" by the chorus. Mr. Camilieri achieved excellent results with his forces. Kurt Ruhrseitz was at the piano for Mme. Morton, and Morris W. Watkins for the chorus. D.

Marion Selee's Second Recital

Marion Selee, mezzo-contralto, heard earlier in the season, gave a recital in the Barbizon on the evening of April 26.

Miss Selee sang excellently a program which included works by Beethoven, Handel, Debussy, Ravel, Schumann, Franz and Brahms. Another group was by Carpenter, Wagenaar and Bridge, and for a finale, Miss Selee gave excerpts from "Carmen" and "Shanewis" in costume.

The young artist has had practical operatic experience with the New York Opera Comique and other organizations. This stood her in good stead not only in her operatic excerpts, but in the rest of her program, all of which was presented most artistically. H.

Juilliard Wind Ensemble

The eighth concert in the chamber music series at the Juilliard School of Music was given by the Wind Ensemble Class of the Juilliard Graduate School, of which Georges Barrère is conductor, on the afternoon of April 27.

The program consisted of well-chosen numbers for various combinations of wind instruments. Raff's Sinfonietta, Op. 188, was followed by a Rondino by Beethoven. Four transcriptions of works by Bach, Delibes, Stravinsky and Guion formed the third group. A Lied and Scherzo by Florent Schmitt and a "Kanonische Sonatine" for two flutes by Hindemith were interesting novelties. The program ended with Hahn's "Le Bal de Beatrice d'Este," a particularly charming work, in which the ensemble was assisted by Edith Knox, pianist, and Arthur Jones and Joseph Pizzo, harpists. D.

Mary Wigman Dances Farewell

Mary Wigman made her final appearance of her second season in America in Carnegie Hall on the evening of April 27, giving what is said to have been her final solo appearance here, as



Georges Barrère Led the Wind Ensemble of the Juilliard Graduate School in a Well Chosen Program of Antique and Modern Works

she will bring an ensemble with her on her return next season.

Miss Wigman presented portions of her cycle, "Sacrifice," new this season, and the delightful "Summer's Dance" from her last year's program, and several lighter dances from those of this year.

In spite of her lengthy tour, just completed, Miss Wigman danced without a trace of weariness, and the entire program had all the freshness of a debut. In the response to the great applause, she repeated a part of her Rondo. Hanns Hasting and Gretl Curth again assisted with their unique accompaniments, which are a feature of Miss Wigman's recitals. D.

N. Y. U. Students in Verdi Requiem

Those who heard the performance of "Messiah" by the New York University Chorus under Dr. Hollis Dann earlier in the season, were prepared for a good showing with Verdi's Manzoni Requiem in Carnegie Hall on the evening of

(Continued on page 34)

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BROOKLYN SEASON NEARS COMPLETION

Boston Symphony and the Metropolitan End Series

BROOKLYN, May 5.—A crowded auditorium and more than 400 people seated on the stage greeted Paderewski at his recent recital in the Academy of Music. The program's central number was the Liszt sonata in B Minor. Other compositions were familiar ones by Bach, Mozart, Schubert and Chopin. The famous pianist electrified his listeners.

Walter Gieseking, at his Academy of Music recital on April 4, again revealed his abilities as a stylist. His audience demanded numerous encores.

Beethoven's "Egmont" overture and Liszt's "Faust" symphony formed the program for the season's concluding Boston Symphony Orchestra concert at the Academy on April 8. Mr. Koussevitzky and his players achieved a memorable interpretation of the Liszt masterpiece. The Harvard Glee Club sang in the finale, with Rulon Y. Robinson, tenor, cast for the solo passages.

"Lucia di Lammermoor," with Pons, Merli, Basiola and Pinza in the leading roles, brought to a close Brooklyn's Metropolitan Opera season at the Academy. Vincenza Bellezza conducted.

Respighi Leads His Works

An all-Respighi program, conducted by the composer, concluded the Philharmonic Orchestra's subscription season at the Academy brilliantly. The eminent Italian composer-conductor was enthusiastically greeted by a good-sized audience.

The annual Spring concert of the Brooklyn Morning Choral's thirteenth season was held at the Academy of Music on April 14. Herbert Stavelly Sammond conducted. Assisting the

chorus were the American Singers, whose personnel includes Charles Harrison, tenor; Lambert Murphy, tenor; Walter Preston, baritone, and Frank Croxton, bass.

Persinger Is Soloist

Louis Persinger, violinist, was the soloist at a recent concert of the Brooklyn Symphony Orchestra, Yasha Fishberg, conductor. Mr. Persinger played the Beethoven concerto. The program also included Schubert's "Unfinished" Symphony. This season's series of concerts is being given at the Fourteenth Regiment Armory.

Assisting artists at The Chaminade's closing concert in the Academy of Music on April 6 were Benno Rabinof, violinist, and Miriam Marmein, dancer-mime. The Choral, Mme. Emma Richardson-Kuster, conductor, sang with exceptional artistry.

The thirtieth and final season of the Woodman Choral Club, R. Huntington Woodman, conductor, was concluded on April 1, with a concert at the Academy of Music. Soloists were Gertrude Hopkins, harpist, and Byron Warner, tenor. The disbanding of the organization follows announcement of Mr. Woodman's retirement as its leader.

Abraham Haitowitz, blind violinist, was heard at the Academy on April 3 in Bach's D Minor Sonata, the Mendelssohn concerto and several shorter numbers. Henry Levine was the accompanist.

Opera-Comique in "The Bat"

The fifth season of the New York Opera Comique was concluded with a revival of Johann Strauss's "The Bat" at the Brooklyn Little Theatre during a recent week. The work was presented in an English version by Lawrence Langner and Robert A. Simon. Rudolf Thomas conducted.

FELIX DEYO

HARTFORD CHORAL CLUB MARKS SILVER JUBILEE

Ralph L. Baldwin, Conductor Since Inception, Leads Joint Concert with Mendelssohn Group

HARTFORD, May 5.—The Choral Club of Hartford celebrated its twenty-fifth anniversary by presenting a joint concert at Bushnell Memorial Hall on April 22 with the assistance of the Mendelssohn Glee Club of New York, both under Ralph L. Baldwin, who has led the local club during its entire quarter century. The concert drew a brilliant audience of about 3000 associate members and guests, who gave prolonged ovations to Mr. Baldwin and to the singers. The accompaniment was played by an ensemble of eight brasses and kettle-drums from the Travelers' Orchestra; Marshall E. Seeley of Hartford, piano and organ, and Francis Moore of New York, piano.

Warm applause was accorded the soloists, Richard Crooks, and Judson House, tenors; Royal Dadmun, baritone, and Charles E. Gallagher, bass. A feature of the concert was Mosen-thal's "Thanatopsis." Oley Speaks,

singing in the Mendelssohn ranks, received enthusiastic ovations after his "Sylvia" and "Morning," the latter being encored.

After the concert, the local men entertained their New York guests at a banquet, at which President Merritt A. Alfred of the Hartford Club was toastmaster.

JOHN F. KYES, JR.

Chaminade Club of Yonkers Entertains Composers as Guests

YONKERS, N. Y., May 5.—The Chaminade Club of Yonkers, at its meeting on April 5, had Charles Wakefield Cadman as guest of honor on its American program. Composers who were at the piano for their works were Marmaduke Eide, Louise Snodgrass, Robert Huntington Terry, Westell Gordon, Fay Foster, Roland Farley, Lois Townsley, Pietro Yon, Leah Russell and Harry Spier. Mr. Gordon sang a group of his own songs. The other composers' numbers were presented, respectively, by the following: Mara Dinardo and Verna Carega, sopranos; Mary Ledgerwood, contralto; Magdalen Helriegel, Lola Dimon, Marguerite Toscano, Helen Wells Burton, Violet Code and Mildred Rose, sopranos.

Y.



Loomis
Daniel A. Hirschler, Dean of Music at the College of Emporia, Who Directed the Annual Festival

EMPORIA COLLEGE HAS EIGHTEENTH FESTIVAL

Programs Under Direction of Daniel A. Hirschler Include Oratorio—Grainger Leads Concert

EMPORIA, KAN., May 5.—The eighteenth annual Spring Music Festival of the College of Emporia presented a comprehensive program during the week of April 4, which included programs directed and arranged by Daniel A. Hirschler, dean of music at the college. The festival opened with the singing of Handel's "Messiah," Mr. Hirschler conducting. Soloists were Mrs. Raymond Havens, contralto, of Kansas City, Clyde Neibarger, tenor, of Pittsburgh, Mrs. Lloyd C. Bender and Dorothy Gartner, sopranos, and Lloyd C. Bender, bass, all of the College of Emporia. The Vesper Chorus was accompanied by the college symphony orchestra, William O. Just, conductor.

The Vesper A Cappella Choir was heard on the following evening, under Mr. Hirschler. Mrs. Havens was heard as guest artist, accompanied by Powell Weaver. On Tuesday, a program was given by the London String Quartet, and on the following evening Percy Grainger performed and directed a program of his own compositions, assisted by the Vesper A Cappella Choir and the college Symphony Orchestra.

All of the concerts of the week were open to the public without charge. Attendance broke previous records, many visitors motoring great distances to attend the festival.

BLANCHE LEDERMAN

Folk Program Given by Five National Groups at MacDowell Club

A May Day Festival was given by five national groups in costume under the auspices of the Folk Festival Council at the MacDowell Club on the evening of May 1. The organizations represented were the Polish Falcons, the Swedish Dance Society, the Italian Choral Society, the Finnish Folk Dance Society of Imatra and the English Folk Dance Society. Especially the English and Swedish groups showed remarkable skill, and all the participants were warmly applauded by the club members and their guests.

Prokofieff Heard in Performances of His Works in London

Serge Prokofieff, who is visiting London, was engaged to play the solo part in his Third Piano Concerto at the Queen's Hall and to give a joint broadcast with his wife, Lina Llubera, soprano, under the auspices of the B. B. C. Mme. Prokofieff will later sing her husband's "Ugly Duckling" with orchestra in Paris.

Issay Dobrowen recently conducted his Classical Symphony in Nuremberg and Frankfurt.

Lester Ensemble of Philadelphia Heard Widely

PHILADELPHIA, May 5.—The Lester Ensemble of this city has given a number of concerts in various cities recently. On March 15 a concert was given under the auspices of the Clio Club of Roselle, N. J., the artists appearing being Josef Wissow, pianist; Agnes Davis, soprano, and Mary Miller Mount, accompanist. With Marguerite Barr, contralto, as vocal soloist; Mr. Wissow and Miss Mount gave a program for the Woman's Club of Reading, Pa. The same artists appeared in Lansdowne, Pa., on March 8.

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FOLGER LIBRARY OPENED IN CAPITAL

Tudor Music Feature of Program—American Pen Women in Concert

WASHINGTON, May 5.—Formal dedication of the Folger Shakespeare Library took place in the Elizabethan auditorium of the library on April 23, the 268th anniversary of the birth of the poet. President and Mrs. Hoover headed the list of the two hundred and fifty invited guests. The library was established by the late Henry Clay Folger. The collection is valued at more than \$4,000,000. A fund to provide for the maintenance of the collection has been bequeathed in trust to the trustees of Amherst College.

A feature of the program was two musical interludes by members of the American Society of the Ancient Instruments. Members of the society are Ben Stad, founder and director, treble viol; Josef Smit, viola da gamba; Maurice Stad, basse de viol and clavicord, and Flora Stad, virginal and harpsichord. The program included works by Byrd, Morley and Gibbons, and songs from "Romeo and Juliet" and "Hamlet." The playing of the old music and the songs added greatly to the interest of the program.

Arthur Stanley Pease, president of Amherst, presided. Edith Wynne Matthison read a passage by Emerson which is said to have first interested the late Henry Clay Folger in Shakespeare. Mrs. Folger presented the keys of the building to George Arthur Plimpton, ex-officio chairman of the trustees of Amherst College, which is granted the direction of the library. An address was made by Joseph Quincy Adams, supervisor of research at the new institution.

League Programs Given

The National League of American Pen Women recently sponsored a week of music at American University. The celebration began with a choral concert by composer-members of the League. The program was arranged by the National Chairman of Music, Mrs. Dorothy DeMuth Watson, who presided.

Participating in the concert were the Women's Glee Club and the Men's

Glee Club, American University, both under the baton of Harlan Randall. The program included works by Josephine Forsyth, Mrs. Dorothy Radde Emery, Marianne Genet, Pearl Adams, Gena Branscombe and Mary Howe. The singers were accompanied in several cases by the composers. Mrs. Emery accompanied for Miss Branscombe, who led the men's chorus.

New Quartet in Debut

The Ferrara String Quartet made its bow to the public, at the Washington Composers' Club Chamber Music Concert, on the evening of Saturday, April 23, at the home of Edward C. Potter. This quartet is made up by Antonio Ferrara, and Louis Ferrara, concertmaster of the National Symphony, violinists; George Wargo, solo viola, and Sidney Hamer, 'cellist, of the same orchestra. The quartet gave chamber music by four Washington composers, R. Deane Shure, Dorothy Radde Emery, Henry S. Gregor and LaSalle Spier.

DOROTHY DEMUTH WATSON

Phi Mu Alpha Sinfonia Celebrates Founders' Day

The Phi Mu Alpha Sinfonia Fraternity celebrated Founders' Day in the Hotel Plaza on the evening of April 23 with a musical program in which the Teachers' College Men's Glee Club of Columbia University and the Sinfonia String Quartet took part. Lyle Moore, the conductor of the glee club, ably led his chorus through works by Palestrina, Bach, Moniuszko and Elgar, and was cordially received. Raymond Burrows was accompanist for the club. The string quartet gave the first performance of Howard A. Murphy's Second String Quartet, and with the assistance of Gerald Tracy, pianist, played the Schumann Quintet in E Flat Major, Op. 44. Y.

Victoria Boshko Makes Numerous Recital Appearances

Victoria Boshko, pianist, gave a recital at the Castle, Tarrytown, N. Y., on April 10, and at Vassar College, Poughkeepsie, on April 23. On April 28, Miss Boshko appeared on a program at the Roosevelt Hotel with Beniamino Gigli. She was scheduled for appearances at Briarcliff Lodge, Briarcliff Manor, N. Y., on May 1, and at St. Elisabeth College, Morristown, N. J., on May 2, with Howard McCulley, tenor. Miss Boshko will leave shortly for a summer in Italy.

WORCESTER LAYS CORNERSTONE OF HALL

Local Philharmonic Gives Program—Modern Works Heard

WORCESTER, May 5.—The cornerstone of the Worcester Memorial Auditorium was laid on April 14 with appropriate dedicatory exercises. The steelwork of the \$2,000,000 structure is virtually completed, and indicates a commanding edifice which, while suited to many forms of entertainment, will mean most of all to the musical interests of this city.

Twenty-two church choirs of Worcester and vicinity joined forces in a sacred concert at Mechanics Hall on April 25, under the baton of John Finley Williamson of the Westminster Choir School of Ithaca. The chorus of 375 voices was assembled, as last year, through the efforts of the Worcester County Federation of Church Associations. Preliminary rehearsals were conducted by Clifford F. Green, Hugh Giles, Walter W. Farmer, A. Leslie Jacobs and Frederic Ware Bailey. Mrs. Walter C. Stevens was chairman of the concert committee.

League Quartet Appears

An extra concert was added to the Art Museum series, when on April 24 the League of Composers presented its string quartet in a contemporary program. The music given included the

Ravel string quartet, Frederick Jacobi's Quartet based on Indian themes, and Louis Gruenberg's "Indiscretions." In a lecture at the Museum on April 23 Stephen Bourgeois discussed this music, taking as his subject, "Tendencies in Modern Painting and Music."

The choral class of the Worcester Woman's Club gave its annual musicale in Tuckerman Hall on April 27, under the direction of Frederic Ware Bailey. The program, arranged by Mrs. David W. Armstrong, chairman of the club's music department, introduced an ensemble of twenty players from the All-Worcester High School Symphony Orchestra, led by Arthur J. Dann. Soloists warmly received were: Florence H. Persson, soprano; Mrs. Stanley N. McCaslin, pianist; Clarence Helsing, flutist, and Beatrice Yanover and Benjamin Shack, violinists.

Philharmonic in Concert

The Worcester Philharmonic Orchestra made its fourth public appearance in Horticultural Hall on April 29. Under the baton of Albert W. Wassell, the fifty-five players achieved excellent ensemble effects. Arthur J. Bassett, Worcester pianist, won an ovation for his able performance with the orchestra of Beethoven's Concerto in G Major. The orchestral numbers were Mozart's "Jupiter" Symphony, Dvorak's Slavonic Dance No. 3 and Goldmark's Overture to "Sakuntala."

JOHN F. KYES, JR.

BUFFALO GROUPS IN FINAL CONCERTS

Onegin and Shuchari Give Recitals—Choral Programs Heard

BUFFALO, May 5.—A brilliant close to the fine series of artist recitals under the management of A. A. Van De Mark was the concert given by Sigrid Onegin recently at the Hotel Statler. The accompanist was Hermann Reutter. Sadah Shuchari, violinist, Schubert Memorial prize winner, gave a program in the Twentieth Century Club on April 7, winning favor by her fluent technique and musical readings.

The Pro Arte Symphonic Choir, a mixed chorus under the leadership of Arnold Cornelissen, and the Buffalo Choral Club, a women's chorus conducted by Harold A. Fix, gave recent concerts. Bernice Singer, violinist, was soloist at the former concert, and Boies E. Whitcomb, pianist, at the latter.

The Wednesday Morning Musicales, a club of thirty or more members, held an open meeting on April 6, with a program furnished by Polly Cherry, soprano; Doris Hogerson, contralto; Harriet Lewis, violinist; Patricia Boyle and Eva Rautenberg, pianists, and Ethyl McMullen, accompanist.

An interesting concert was given on April 12 by the Palestrina Singers, under Robert Hufstader's direction. Joseph Fortuna, violinist, was the assisting artist.

MARY M. HOWARD

Alfred Wallenstein, solo 'cellist of the New York Philharmonic-Symphony, will appear this summer in the Hollywood Bowl as conductor of an all-American program and as soloist in Frederick Stock's Cello Concerto under the baton of the composer.

INDIANA CLUBS MEET

State Federation Elects Officers in Indianapolis Session

INDIANAPOLIS, May 5.—The Indiana Federation of Music Clubs convened for three days, from April 21 to 23, with headquarters at the Hotel Severin. Mrs. Frank B. Hunter was elected president, succeeding Jane Johnson Burroughs. Other officers elected were: Mrs. Lloyd Billman, second vice-president, and Mrs. Frank Van Bunn, recording secretary. Ralph Wright, director of music in the Indianapolis public schools, spoke on "The Modern Trend of Music in the Public Schools." Reports of the various music clubs were read during the sessions, representatives from Tipton, Huntington, Winamac and Bloomington receiving honors for high club rating.

After the banquet on Thursday evening, a concert was given by Mr. and Mrs. D. Nye of Bloomington, Jane Johnson Burroughs, Mrs. James Lowry and a string quartet composed of Donn Watson, Georgia Bauman, Edwin Jones and Adolph Schellschmidt. A midnight frolic with stunts provided by the Mu Phi Epsilon and Sigma Alpha Iota national music sororities ended the day's activities. On Saturday, various contests were held.

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Mozart Seen from a "Popular" Point of View

Marcia Davenport Writes Conjectural and Conversational Book on Composer — Daniel Gregory Mason Talks of America, a Musical Adult—Other Books of Interest

TO reconstruct the workaday life of the divine little man who was christened in Salzburg as Johannes Chrysostomus Wolfgangus Theophilus, is one thing. To reconstruct the conversations of that workaday life another. Marcia Davenport, daughter of Alma Gluck (Mrs. Efrem Zimbalist) has attempted both in her "Mozart" (New York: Charles Scribners Sons). Thus we find in the ever-growing literature about musicians that modernist notion of biography that the historical subject should be made to talk, even though the words admittedly are not his, but the biographer's. Mrs. Davenport no doubt was assisted in the fashioning of this conversation by the composer's letters, though the reader who likes to be sure of his ground may have to do no end of digging of his own to determine when and how much the letters have been used. Occasional excerpts bear rather heavily on the pornographic. Perhaps the young Mozart is "humanized" in this manner, though one wonders whether the excerpting of a few sentences, here and there, separating them from the surrounding context, is either just or of any real value.

Mrs. Davenport's "Mozart" reads easily, too easily for those who are more interested in a very great composer than they are in a rather commonplace story. Mozart's life, tragic as was its close, and unusual as were his prodigy years, was not one rich in incident and color. Mrs. Davenport has tried to make it what it was not, by giving her narrative the cast of popular fiction. The result is rather more entertaining than convincing; more likely to be ephemeral than lasting—certainly, anything but exhaustive. As narrative, it plays out toward the end. The writer gives just fifteen short lines to the funeral and burial, which as human drama, dwarf all the little naughtinesses that she has amassed. And in these fifteen lines is scarcely even a catalog of the facts to stand beside the many pages of imaginary talk elsewhere and the assumptions which are given the color of fact in an effort to connect the withering old Casanova with the actual writing of the seduction scenes of "Don Giovanni."

Casanova and "Don Giovanni"

The Casanova case is based on the discovery at the Schloss Hirschberg, near Dux in Bohemia, of two sheets of manuscript bearing in Casanova's handwriting some fragments of verse which (to quote Mrs. Davenport) "are plainly part of a scene from DaPonte's libretto." There is cause enough here for interesting speculation. But Mrs. Davenport does not speculate. She postulates. She takes Casanova to Prague, even describing how he treated the servants in leaving their castle, tells just what happened when he stumbled upon Mozart and DaPonte, and stenographically reports conversations between them that there is not one scintilla of evidence to show ever took place.

It is our old-fashioned notion of literary integrity to believe that this volume would command more respect from those who love their Mozart if the facts in the preface had been set forth in the body of the book, as a starting point for whatever conjectures the author believed valuable or stimulating. In spite of her declaration that she offers

"neither a romance nor a text-book," this is pure romance.

The book will serve the musician chiefly as a handy peg on which to hang



—by Carmontelle Courtesy of Terramare

The Young Mozart, Aged Seven, Having a Music Lesson with His Father, Leopold, and His Sister, Marianne

additional information, whether drawn from the works themselves, from study of the Mozart letters, of from perusal of the bulky writings of Jahn or the analytical studies of men like Dent. Its tenor is essentially popular and superficial. Its appeal will be chiefly in circles where Mozart has been only a name. Even here, however, there is reason to wish that the reader could feel more assured of his facts. One substantial error or ambiguity does not invalidate a book. But it does raise serious questionings, especially when it has to do with something that stands in the light of common knowledge of our own time and is subject to easy proof.

On page 152, the author dismisses summarily the beauties of "Idomeneo" (we wonder if she ever heard a performance of it?), though it contains choral writing of a splendor and effectiveness not found anywhere else in the Mozart operas before the last of the series, "Magic Flute." The airs of Elektra are worthy of "Don Giovanni." This reviewer found them, when sung in the theatre, no whit inferior to the great airs of Donna Anna. But it is not with critical opinion that we have to do, so much as with fact. We quote Mrs. Davenport:

"There were various handicaps to a vital score for 'Idomeneo,' chiefly the limitations of the singers, who could not manage the difficult music. In 1931 it was rewritten by Richard Strauss and presented in Munich for the one hundred and fiftieth anniversary of its premiere. But it is still far from a perfect or a thrilling score."

Richard Strauss had no hand in the "Idomeneo" that was presented in Munich in 1931. Perhaps Mrs. Davenport did not intend to say he had. But she couples his revision with the Munich performance in a way that can give her readers no other impression. The Munich performance was amply described in the American as well as the European press. It is to be repeated during the coming summer festival. The American tourist who goes to it with the notion that he is hearing a score rewritten by Richard Strauss may have Mrs. Davenport to thank.

The Strauss revision was undertaken for Vienna and was something of a

scandal. It threw overboard the original secco recitatives and substituted others composed by Strauss. New and original music, purely Straussian in its character, was intercalated. Though Strauss is a Münchener by birth and conducts at the Munich festival, Munich declined to follow in Vienna's steps with Mozart that was no longer Mozart. Ermanno Wolf-Ferrari was especially commissioned to edit and shorten the original score for Munich, and it was the Wolf-Ferrari redaction that was given there in celebration of the anniversary. Without any desire to magnify the importance of this confusion of fact, it may be pointed out that if this can happen with regard to the contemporaneous and purely journalistic, how much surety is to be credited to what is a century and a half old and on its face, as in the conversations and the Casanova episode, presumptive rather than factual? OSCAR THOMPSON

Mason Bids Us "Tune In" on an America Grown-up Musically

Any essay that comes from the pen of the scholarly composer-author, Daniel Gregory Mason deserves serious attention. Therefore, when he commands "Tune In, America," we listen to him respectfully. It is a command whose obedience will bring much food for thought.

"Tune In, America" is subtitled "A Study of Our Coming Musical Independence." Many of its chapters have appeared in recent periodicals, MUSICAL AMERICA having published Chapter Two, "American Music (1925-30)" in which the author estimates the proportion of native compositions played by the symphony orchestras in the country. This chapter and the one which follows, bringing the list up to date and commenting on it and program tendencies of American orchestra conductors, are possibly the most provocative of discussion. It was a laborious task, even with the foundation provided by Howard Hanson's original list, to bring the matter well to date, and it was to be expected that Mr. Mason would do it capably.

Some minor mistakes may be forgiven, but Mr. Mason's omission of Charles Martin Loeffler and Ernest Bloch in his roster of American composers cannot be so readily understood. Citizenship, if nothing else, certainly admits both men. This omission cannot be an oversight, and must be set down to prejudice, as Mr. Mason has included such foreign-born, naturalized composers as Ernest Hutcheson (Australia), Victor Kolar (Budapest), Bernard Wagenaar (Holland), Felix Borowski (Poland) and Victor Herbert (Ireland).

Mr. Mason's statistics prove that it is the orchestras of the Middle West, rather than the East seaboard, which most healthily promote the cause of our native music, a conclusion which needed only the figures to prove. Some readers will disagree with his opinions and findings; few, however, will question the stimulation to be found in his premises.

Other particularly interesting chapters deal with the "vicious virtuoso" and all that the term implies: "America Singing," which is a tribute to Dr. Archibald T. Davison of the Harvard Glee Club; the merits of the high school orchestras, and the effect of radio broadcasting. A chapter is devoted to the Rochester "laboratory for composers" and the pioneer work of Dr. Howard Hanson, to whom the book is dedicated.

As a conclusion, the author asks "What shall we do about it?" and suggests "not better, but less endowing and organizing . . . giving due weight to individual effort," and giving our own music more of a chance to be heard, because it "can grow only through experience." "Artistic curiosity is a fine



Nicola A. Montani, Who Has Written a Comprehensive Work on Sight Singing

thing," says Mr. Mason, "but, like charity, it begins at home." F. Q. E.

Montani Writes Exhaustive Survey of Sight Singing

"Essentials in Sight Singing" by Nicola A. Montani (Two Volumes, Boston: C. C. Birchard & Company) covers practically the entire field of sight singing from fundamentals of note and time values, to the highest developments of choral and part singing. What is more, Mr. Montani has done this in an interesting way, a way which will appeal not only to the pupil but to the teacher as well. And very few teaching works do this!

Mr. Montani wisely does not approach actual sight-reading until he has covered the fundamentals of music. Then he takes purely technical exercises before using examples, most of which are culled from works by great composers. These illustrate practically every possible thing that can happen in singing, intervals, dynamic and time variations, even whole-tone scales and the beginnings of plain-song. The reviewer does not remember to have seen this in any other work of the kind. This closes volume I.

Volume II introduces us to a capella singing, simple, short exercises at first and at the end, works by Vittoria, Palestrina and other early writers. In between, there are examples from every conceivable source, typifying every kind of part-singing. H.

An Unusual Book on the Voice

An unusual book, and for that reason a welcome one, is "Vocal Wisdom" by William Earl Brown, which contains maxims by the great Lamperti, with whom Mr. Brown studied and for whom he acted as assistant. The book is published by the author.

Much that is worth careful consideration is found in the preface, which reveals the author as a teacher who realizes that "all roads lead to Rome" and that success in song is not to be attained by any one vocal method. He places himself on record as an interpreter of the teachings of his master Lamperti, elucidating things which he wrote down in his notebooks during his association with him.

Real benefit is to be derived from reading the article by Lamperti entitled "Preventing the Decadence of the Art of Singing" reprinted here, as well as from the aphorisms which appear later under such headings as "Overtones," "Ready to Sing," "Focus," "Escaping Breath," etc. (These are picked at random to indicate the scope of the book.) As the author says, this is not a book to be read at one or two sittings. It is offered as a key to a score of methods. In that lies its value. It is a sane departure from one-sided books on voice. W.

New York Concerts and Recitals

(Continued from page 30)

April 29. Their expectations were more than realized.

The performance was in the nature of a centennial celebration of the university's department of musical education. The chorus, numbering 340, composed of students and alumni, was accompanied by eighty-five members of the Philharmonic-Symphony. The soloists were Ruth Rodgers, soprano; Margaret Matzenauer, contralto; Paul Althouse, tenor, and Fred Patton, bass.

It is obvious that this choral body is one to be reckoned with, and the sooner the New York public recognizes this, the better. The tone quality is uniformly good and the preponderance of young voices lends a freshness conspicuously absent in most choruses.

Dr. Dann's conducting was deft in the matter of shading. Besides keeping the immense chorus together, he brought out the dramatic points and the dynamic contrasts. As a leader he has a further agreeable characteristic of submerging his identity in the music.

The soloists all sang extremely well—so much so, in fact, that in spite of the sacred character of the work, there were frequent bursts of spontaneous applause. Mme. Rodgers in both loud and soft passages sang with ease and fine tone. Mme. Matzenauer, the only one of the four who used no notes, repeated the splendid performance which she gave of the same work last season under other auspices. The difficult "Ingeniero" was very well sung by Mr. Althouse, and Mr. Patton achieved a triumph with the audience in the "Confutatis."

Rollo Maitland Opens Series

The first of a series of organ recitals in the grand ballroom of the Waldorf-Astoria was given by Rollo Maitland on the afternoon of May 1.

Mr. Maitland opened his program with the Overture to "Midsummer Night's Dream" of Mendelssohn and played works by Bach, Lemare, Wagner and Tchaikovsky. There were also a Nocturne in manuscript by Gene Stewart and two amusing pieces by R. L. Smith, entitled "The Affectionate Fly" and "Gossips." Mr. Maitland made a clever symphony-improvisation on new themes. His performance of the entire program was interesting and displayed complete control of the instrument.

Final Brahms Concert by Perolé Quartet

The final concert of the series of



Dr. Hollis Dann Gave a Sterling Performance of Verdi's Manzoni Requiem with the New York University Chorus

Brahms's chamber music works, given by the Perolé Quartet in the auditorium of the Dalton School on the evening of May 1.

The organization gave an admirable performance of the E Flat Major Horn Trio, Op. 40, the F Major Sonata for 'cello and piano, Op. 99, and the G Major Viola Quintet, Op. 111. Assisting the quartet were Bruno Jaenicke, horn, and Lilla Kalman, viola.

Myrna Sharlow and Frederick Jagel in Benefit

A program of unusual interest was given in the Town Hall on the evening of May 3, by Myrna Sharlow, soprano, and Frederick Jagel, tenor, both of the Metropolitan, for the benefit of the Beacon School.

The two artists began the recital with the finale from Act I of "Bohème" and closed it with the finale from Act I of "Madama Butterfly." They were also heard in a duet from Act III of "Lohengrin."

Miss Sharlow's first solo group was of works by Haydn, Schumann, Wolf and Rachmaninoff, and her second of folk songs of various nations including arrangements by Ravel, Burleigh and A. Walter Kramer. In both groups Miss Sharlow sang with finesse and created an atmosphere of variety in the widely diverse numbers.

Mr. Jagel sang songs by Donaudy, Liszt, Wolf, Strauss in his first group and by Bridge, Quilter, Hausman and Allitsen in his second. He was well received in all these and sang with his usual fine tone and excellent interpretative ability. Edwin McArthur was the accompanist.

Dorothy Kendrick and Inez Lauritano

Dorothy Kendrick, pianist, and Inez Lauritano, violinist, gave a joint recital in the Barbizon on the evening of May 3.

Miss Kendrick played numbers by Gluck-Saint-Saëns, Chopin, Schubert, Schubert-Liszt, Juon and Liszt-Busoni. Her technical facility was admirable in works of considerable difficulty and her interpretations excellent. The Liszt "Campanella" was especially well played.

Miss Lauritano, accompanied by Iris Lauritano, played Kriesler's Corelli-Tartini Variations and pieces by Fauré-Elman, Ries, Schubert and Sarasate. Her tone was excellent and her interpretations well above the average. The audience applauded both artists very liberally.

Becker and Gorodnitzki at Juilliard

The eighth recital of Artists' Recital Course B, at the Juilliard School was given on the afternoon of May 4, by Mary Becker, violinist, and Sascha Gorodnitzki, pianist.

With Gregory Ashman at the piano, Miss Becker gave an interesting performance of the Bruch G Minor Concerto and later a finely emotional reading of the Chausson "Poème." Mr. Gorodnitzki was first heard in a compelling reading of Beethoven's Sonata in A Major, Op. 101, and closed the program with a scintillating performance of the Brahms-Paganini Variations.

Downtown Glee Club

The Downtown Glee Club, conducted by Channing Lefebvre, gave its Spring concert in Carnegie Hall on the evening of May 4, with Nora Fauchald, soprano, as soloist.

The club opened the program with the Drinking Song from Bach's "Peasant Cantata" and was heard in excellent renditions of works by Holst, Frank, Mendelssohn, Mair, Enders and Speaks, as well as folk music from Welsh, German and Finnish sources. With Miss Fauchald as soloist, an excellent performance of Andrews's "The Highwayman" formed the second section of the program.

Miss Fauchald, with George Morgan as accompanist, sang "Dich, teure Halle" from "Tannhäuser" and songs by Andrews and Mr. Morgan, winning a personal triumph from the large audience. George Mead was at the piano for the club and Harold Friedell at the organ.

Edward Ransome and Christine Goff

Edward Ransome, tenor of the Metropolitan, and Christine Goff, contralto, gave a joint recital in the Town Hall on the evening of May 5, with Kurt Ruhrseitz at the piano, under the auspices of the Verdi Club.

Mr. Ransome sang Federico's Lament from Cilea's "L'Arlesiana" and the Lied d'Ossian from Massenet's "Werther" for his operatic excerpts, as well as four song groups which included Franck's "Procession," numbers by Purcell, Cimarosa, Mascagni and Respighi, and a group in English by John Ireland, Elaine Seaman, George Butterworth and A. Walter Kramer. The artist's operatic numbers were delivered with fine tone and dramatic verity and his songs with an unusual sense of interpretation.

Miss Goff sang numbers by Haydn, Pergolesi, Gluck, Strauss and Wolf and "Amour, Viens Aider" from "Samson and Delilah" and "O Don Fatale"

from Verdi's "Don Carlos," in all of which she was accorded an appreciative reception.

Other Concerts

ANTON ROVINSKY, pianist; RADIANA PAZMORE, mezzo-contralto, and MARY LYDON. Joint recital, Wanamaker Auditorium, April 22.

ELEANOR GOLDSTEIN, pianist. Steinway Hall, April 26. Promising playing by a nine-year-old student.

SPANISH MUSICAL, MERCEDES RAMIREZ, pianist; JOSE FIGUEROA, violinist, and SOPHIA DELZA, dancer. Wanamaker Auditorium, April 27. Narciso Figueroa and Elsa Fiedler, accompanists.

KATHERINE KILANDER, pianist, Barbizon, May 1. Handel-Brahms Variations, a group of Chopin and pieces by Rachmaninoff, Debussy and Dohnanyi.

NOEL KEMPTON, baritone. Chalif Hall, May 3. Excerpts from "Messiah" and "Hérodiade," and songs. Good voice and interpretative ability. Harvey Brown, accompanist.

Choral Work by Mabel Daniels to Be Given Several Hearings

Mabel Daniels's "Exultate Deo," which was successfully performed by the Cecilia Society at the concerts of the Boston Symphony Orchestra in Boston on April 15 and 16, is scheduled for a number of other important performances. It will be given at the Westchester County Festival at White Plains, N. Y., this spring under Albert Stoessel, at the Providence, R. I., Festival under John B. Archer, and by the New Bedford Choristers under Thompson Stone. It will also be given at Chautauqua, N. Y., during the summer, and was heard in Rochester at the Festival of American Music under Dr. Howard Hanson on May 3.

Arturo De Filippé Gives Recital

Arturo De Filippé, tenor, assisted by Edith Mann, pianist, Serge Kotlarsky, violinist, and Frank Rybka, 'cellist, was heard in a recital in Chalif Hall on the afternoon of April 24. Mr. De Filippé sang arias from Cilea's "Arlesiana" and Massenet's "Werther," as well as songs in German and Italian, winning the approval of his audience. Miss Mann, in addition to acting as accompanist, played works by Chopin, Scott and Liszt, and Mr. Rybka pieces by Bruch, Méhul and Bach. Mr. Kotlarsky gave arrangements by Kreisler of Chopin and Schubert numbers.

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MANY INTERESTING NEW DISCS

Panizza Leads the "Italian" Symphony

Victor's release of Mendelssohn's "Italian" Symphony follows close on the heels of Columbia's. There should be room for both, as both are excellent. Ettore Panizza conducts the La Scala Orchestra at Milan in the later album, and this fine orchestra plays brilliantly under a conductor who knows what he wants, is faithful in matters of tempo, and sweeps the jeweled little work along in great style. Only the andante is unsatisfactory, in that its pizzicato bass plods along pedantically and too obviously, but otherwise the set is delightful. The Wedding March from "Midsummer Night's Dream" music fills a remaining side.



Ettore Panizza, Who Leads the Scala Orchestra in a Recording of Mendelssohn's "Italian" Symphony

Bach Suite Under Mengelberg's Baton

Willem Mengelberg conducts the Concertgebouw for a Columbia album of the Bach Suite No. 2, in B Minor, for flutes and strings, the one with the charming Polonaise and Badinerie. The recording is not as perfect as it might be, and the flutes occasionally venture off the pitch, but these faults may be less important in the minds of Bach-lovers than the fact that the music is set before them. Recommended for study purposes, if not for the most pleasant listening.

Recordings by Paderewski and Gieseking

Once more Walter Gieseking makes us glad with his superb playing of Debussy's "Suite Bergamesque" on two Columbia discs. This is piano reproduction worthy of the artist. What more can one say?

Victor gives us Paderewski playing Schubert's Impromptu in A Flat, Op. 94, No. 2. Though the former premier of Poland and king of pianists is not exactly a Schubert player by tradition, he does this little piece in poetic fashion.

A French Version of a Mozart Concerto

Masterworks, No. 170, three discs, is devoted to Mozart's Concerto in F Major for piano, played by Georges Boskoff, and what is called the Paris Philharmonic Orchestra, conducted by G. Cloëz. Fairly posted as we are about the various symphonic orchestras in the French capital, of which M. Montoux's Orchestra Symphonique is about the best, we have yet to hear of the Paris Philharmonic Orchestra. After listening to its playing of the accompaniment of this Mozart, we rate them not very high. M. Boskoff, of whom we have not heard either, plays in a hardly noteworthy manner, nor does M. Cloëz lead his players with anything to distinguish him from the routinier conductor, which type abounds in France. Not a very thrilling album, as you may have guessed by now.

For lovers of Chopin Waltzes, Robert Lortat has recorded all of them on five discs issued by Columbia. There is a fleetness in his playing that is especially suitable for these alluring melodies in three-quarter time.

Pierné Makes Recording of Debussy's Nocturnes

Debussy's "Nocturnes" have been recorded in Paris for the Columbia, the conductor being Gabriel Pierné and the orchestra that of the Colonne Concerts. One double-sided disc takes care of "Nuages," another of "Fêtes," and a third of "Sirènes." Although the others have been relatively familiar program material at symphony concerts, "Sirènes" is much less widely known, doubtless because of its use of a chorus. For these discs the Amicitia Choral Society was enlisted and sings the wordless passages well, but with something of monotony. The purely orchestral numbers are effectively realized, though no recording of "Fêtes" ever will be satisfactory until a way is found to avoid (as surely can be done with the new long-playing records) a

played. The former is more interesting in substance. Victor.

SPINNING SONG from "FLYING DUTCHMAN" in the Liszt arrangement, played by Paderewski. Making allowances for the phonic drawbacks in piano recordings, this is an admirable record, as might be expected. Victor.

"MAH LINDY LOU" by Strickland, and "Gwine to Hebb'n," a Negro Sermon in Rhythm by Wood-Wolfe. John Charles Thomas, baritone. Piano accompaniment by Lester Hodges. The Strickland song is beautifully sung, and those liking the type of thing represented by the second will enjoy it, as it is admirably done. Victor.

"QUEEN OF SHEBA" BALLET MUSIC played by Chicago Symphony under Frederick Stock. A fairly good recording of some very uninteresting and faded music. Victor.

POLKA AND FURIANT from Weinberger's delectable "Schwanda," recorded by the Berlin State Opera Orchestra under Leo Blech. The most satisfactory record of this music heard to date. Victor.

"WATER BOY" and "ST. JAMES INFIRMARY BLUES." Sung by the Hall Johnson Choir in two of their extraordinary arrangements of Negro songs. One disc, Victor.

"SEA BURIAL" by Grofe and "CAPRICE FUTURISTIC" by Malneck. Paul Whiteman plays these pieces, which sounded pretty "mod'n" when the seventh chord was first being used for symphonic-jazz. One disc, Victor.

Hackensack Woman's Chorus Applauded in Twenty-second Concert

HACKENSACK, N. J., May 5.—The Hackensack Woman's Chorus, now in its eleventh season, gave its twenty-second subscription concert under Anna Graham Harris, conductor, in the Woman's Club Auditorium on the evening of April 27. Woods Miller, baritone, of Chicago, was heard as soloist in Deems Taylor's cantata, "The Highwayman," and in two song groups by Tchaikovsky, Ferrari, Loret, Ireland, Manning and Head, revealing a fine voice and dramatic ability.

Among the numbers sung with excellent tonal quality by the chorus were William Arms Fisher's arrangement of the Old English air, "So Sweete Is Shee," "Bid Me to Live" by Henry Hadley, "Sakura Blossom" by Gertrude Ross, and a choral version by Richard Kountz of Rachmaninoff's Prelude in C Sharp Minor, entitled "The Bells." Edward Hart was the accompanist.

Union Seminary Students Give Vocal Recital

Eighteen organists and choir directors who have been studying vocal production with Corleen Wells, soprano and member of the voice faculty, gave a recital on April 28 at Union Theological Seminary. The program was given in honor of Dr. and Mrs. Clarence Dickinson. Dr. Dickinson is director of the School of Sacred Music of the seminary, organist and choir-master of the Brick Presbyterian Church, where Miss Wells has been soprano soloist for four years.

The recital included solos by the students and the Farrant anthem, "Lord, for Thy Tender Mercy's Sake."

Miss Wells was also heard in the Treasure Box Hour over WJZ, Pierre V. R. Key, narrator, on April 27, and will sing in the May 19 "Thru the Opera Glass" program over WEA.

Paolo Marion, tenor, who recently concluded his first season with the Chicago Civic Opera, is scheduled to make a series of appearances at the Augusteo in Rome under Bernardino Molinari.

CADMAN MUSIC BROADCAST

Program Over WEA Participated in by Composer and Soloists

With a coast to coast hook-up, the National Broadcasting Company presented on Tuesday evening, April 26, over station WEA, a program of Charles Wakefield Cadman's music. Mr. Cadman, who was in New York for a visit, was present and took part accompanying his songs "At Dawning" and "I Hear a Thrush at Eve," sung respectively by Fred Hufsmith, tenor, and Carol Deis, soprano. He also played some Omaha Indian music on a native flute, presented to him by the tribe, when he lived among them during his Indian music research days.

The orchestra, under Erno Rapee's baton, played two movements from his "Thunder Bird" Suite and his Oriental Rhapsody, and the chorus sang excerpts from his "The Morning of the Year" and his "Father of Waters," both with orchestral accompaniment. Carroll Ault, baritone, sang his "Song of the River" with orchestra.

During the program, which was attended in the studio by many prominent musicians, a group of Indians led by their chief, presented Mr. Cadman with a ceremonial mask in recognition of his services to Indian music. Mr. Cadman responded, thanking the donor and assuring him that his interest in the music and welfare of the Indians would continue.

Mr. Cadman's "From the Land of the Sky Blue Water" was used as the signature of the program.

New Viennese Screen Operetta Presented in New York

A new Viennese screen operetta, "Liebeskommando," had its premiere at the Europa Theatre on April 26 before a brilliant audience. It is the work of Robert Stolz, composer of "Two Hearts in Three-Quarter Time," and Geza von Bolvary, who directed that success. The story is charming, and there are two or three entrancing songs in the score. Dolly Haas and Gustav Froelich play the leading parts, and Marcel Wittrich appears again as the singer of the principal song.

Ted Shawn and his company of dancers are now under the exclusive management of J. J. Vincent. Next season Mr. Vincent is planning a trans-continental tour for the organization, after which he plans to present it in several European cities.

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• DISC BRIEFS •

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COLUMBUS CLUB MARKS JUBILEE

Choral Works by Lambert
and Daniels Given
in Concert

COLUMBUS, May 5.—The Women's Music Club celebrated its fiftieth anniversary on April 12, with a festival concert in Memorial Hall which closed the club's concert series. The program presented the Columbus Symphony Orchestra, Earl Hopkins, conductor, a mixed chorus of seventy solo voices under Charlotte Gaines's baton, and Geraldine Riegger, contralto of New York, as guest soloist.

A feature of the concert was the performance of Constant Lambert's "The Rio Grande," conducted by Mrs. Gaines, with Agnes Wright, pianist, and Miss Riegger as soloists. Mabel Daniel's "Exultate Deo" opened the program. The Choral Society of forty women's voices, of which Mrs. Gaines is the regular conductor, was heard alone in a group of songs. Orchestral numbers conducted by Mr. Hopkins were "Finlandia," by Sibelius, Wagner's "Albumbblatt," and "Processional of the Boyars" by Halvorsen.

Miss Riegger, who was formerly a member and protégée of the Women's Music Club, sang arias by Handel and Goring-Thomas, a group of German lieder, songs by Wintter Watts, Edwin Schneider and Coleridge-Taylor, and three encores, accompanied by Geraldine Woodruff. The young artist, who



Apeda
Geraldine Riegger, Contralto, Soloist with the Columbus Symphony and Chorus in Anniversary Concert

won a fellowship five years in succession under Mme. Sembrich at the Juilliard foundation, is the possessor of an exceptionally beautiful voice and genuine interpretative powers.

The Chicago Symphony, under Frederick Stock, presented one of the finest programs of the year on April 5, including Bach's second Suite in B Minor, for flute and strings, Brahms's Symphony No. 4, Dohnanyi's Suite for orchestra, Op. 19, and the finale to "Götterdämmerung." After a final encore the Prelude to Act III of "Lohengrin," Dr. Stock said farewell for the season to the large audience with the hope of seeing them again next year. Orchestras engaged by the Symphony Club for next season are the Boston, the Chicago, and the Detroit Symphonies.

A dance recital by Mary Wigman on March 31 was the last of five events presented by Herman Amend and William E. Hast in the Civic Concert Series. These managers will present here next season Kreisler, Rachmaninoff, Heinrich Schusnus, Vicente Escudero and the Vienna Sängerknaben.

ROSWITHA CRANSTON SMITH

Nellie C. Cornish to Make Lecture Tour Next Season

Ernest Briggs has announced that Nellie C. Cornish, founder and director of the Cornish School, Seattle, will next season devote a limited time to lectures on various subjects connected with music, drama and other arts. She will be available until Jan. 1, 1933, west of the Mississippi and after that date in Eastern states.

Karl Kraeuter to Teach at Pittsfield

Following the conclusion for the season of his concert activities and teaching at the Institute of Musical Art, Karl Kraeuter, violinist, will again go to Pittsfield, Mass., early in June. He will play with the South Mountain Quartet in weekly concerts throughout the summer, and will take some pupils with him from New York.

Dan Gridley Appointed Tenor Soloist at Riverside Church

Dan Gridley has been appointed tenor soloist of Riverside Church, New York. The other soloists are Alice Godillot Perkins and Milo Miloradovich, sopranos; Dorothea Flexer and Delphine March, contraltos; Carlton Boxill, tenor; Herbert Gould and Eugene Frey, basses.

CLUBS OF SOUTH REPORT PROGRESS

Louisiana and Mississippi Groups Hold Annual Meetings

NEW ORLEANS, May 5.—The Louisiana and the Mississippi State Federations of Music Clubs held their annual conventions, the former in Alexandria on April 14, 15 and 16, and the latter in Jackson on April 7, 8 and 9. Both conventions were attended by delegates from all clubs in the respective states, and included elections of officers and musical programs in which the member clubs took part.

The Matinee Music Club of Alexandria, Mrs. O. E. Madden, president, was hostess group to the Louisiana Federation, and prepared the convention program. Junior musical contests took place on the third day, and a choral recital, participated in by all state choral clubs, was directed by Dr. H. W. Stopher, head of the Louisiana State University music school. Mrs. J. F. Hill of Memphis, Dixie regional president, was guest of honor at the convention.

Mississippi Convention Held

Mississippi's ranking was raised from second to first class by the National

Federation of Music Clubs because of its passing the 100 mark in number of member clubs, it was announced at the Jackson assembly. Mississippi now has 102 music clubs, 67 junior and 35 senior, with a total membership of 2065. New officers of the state federation are Mrs. Hughes Sample, president; Corrie B. Stewart, Mrs. J. H. Penix and Mrs. George R. Rea, vice-presidents; Mrs. Tom Cole, secretary; Mrs. Stacy Compton, treasurer; Mrs. W. Woods, auditor; Mrs. J. M. Howard, historian; and Mrs. Edd Graves, past assembly president.

A list of books on music for children has been placed in libraries throughout Louisiana for the guidance of parents, teachers, librarians and others. Mrs. Carruth Jones, president of the Louisiana Federation, prepared both this list and one of songs to sing to children. This list is being distributed by Mrs. Malcolm Dougherty, chairman of music in the home.

Singing contests among New Orleans children are to be held in parks and playgrounds this summer beginning May 1. A medal will be awarded to the best boy and girl vocalist at each park, and they will compete for cups.

SELBY NOEL MAYFIELD

PLAN COMMUNITY CONCERTS

Twenty-five Associations Reported Formed Since Jan. 1

Ward French, general manager of Community Concert Service, has reported that twenty-five new associations have been formed in prominent cities since Jan. 1, 1932. The most recent additions to the Community Concert movement are: Kalamazoo, Dallas, Phoenix, New Orleans, Lexington, Ky., Santa Maria and Chico, Cal., Beloit, Williamsburg, Va., Milwaukee, Memphis and Lansing.

Greenville, S. C., La Crosse, Wis., and Louisville have completed their campaigns for memberships and have already selected their artists for next year. Many other associations are in the midst of their campaigns or making preparations for them.

During March these cities have successfully renewed their memberships, in many cases increasing the number over last season: Newport News, Scranton, Pa., Utica, Fort Dodge, Lexington, Ky., Nashua, Norfolk, Providence, Springfield, Ill., Baton Rouge, Concord, Roswell, N. M., Cedar Rapids, Lawrence and Saginaw.

The Providence Community Concert Association is still the largest organized audience in the world, having added one hundred new members for the second year, making the total now 3100.

Edwin Orlando Swain Makes Southern Concert Tour

Edwin Orlando Swain, baritone, recently completed a two weeks' tour throughout the South, returning to New York on April 9. Before giving the southern recitals, Mr. Swain sang at Brown University on March 10 and in Allentown, Pa., on March 13.

During April and the first part of May, this active singer appeared in concert at the following places: Southampton, L. I., April 13; with the Mendelssohn Club of New York, April 19; with the Carthex Club of New York, April 21; in a testimonial concert to Edwin Markham in Carnegie Hall on April 24; with the Chaminade Club, Providence, R. I., April 26; in a Na-

tional Federation of Music Clubs Recital in Philadelphia, April 29; in "The Creation" at the May Festival in Plattsburg, N. Y., on May 6, and in Washington, D. C., in a National Federation of Musical Clubs Concert on May 9.

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OHIO MUSIC CLUBS HONOR SEVERANCE

Donor of Hall Feted
During Cleveland
Convention

CLEVELAND, May 5.—Among the events in the fourteenth annual meeting of the Ohio Federation of Music Clubs, called by the president, Mrs. Edgar Stillman-Kelley, on April 7 and 8, was the luncheon at the Hotel Statler, April 8, in honor of John Long Severance, who gave the Cleveland Orchestra its beautiful home, Severance Hall. Mrs. Harry L. Goodbread, a former president of the Federation, was chairman of the committee arranging the luncheon.

Tribute was paid Mr. Severance by club members from twenty-nine Ohio towns, and by guests of the club in Cleveland to attend the Music Supervisors' Conference, including Dr. Howard Hanson, director of the Eastman School of Music, Rochester; Joseph E. Maddy, University of Michigan; Mrs. Bailey Birge, president, Indiana Federation of Music Clubs; Nina Pugh Smith, music critic, Cincinnati *Times-Star*, and Mrs. Neil Wright, national president, Delta Omicron, music sorority.

Included among these honor guests at the speakers' table were Nikolai Sokoloff, conductor of the Cleveland Orchestra; Adella Prentiss Hughes, the manager; Mrs. Sokoloff and Mrs. Arthur Bradley, the first president of the Federation, who introduced Mrs. Stillman-Kelley. All paid tribute to Mr. Severance.

Officers Elected

After the luncheon the Federation held a business meeting, naming Mrs. Stillman-Kelley, Oxford, president;



Mrs. Edgar Stillman Kelley, Re-elected President of the Ohio Federation of Music Clubs

Mrs. Adolph Hahn, Cincinnati, treasurer; Mrs. Walter Crebs, Dayton, auditor; Mrs. John A. Hoffman, Cincinnati, first vice-president; Mrs. R. A. Herbruck, Dayton, second vice-president; Mrs. Raymond Osburn, Columbus, third vice-president; Mrs. James C. Woods, Mansfield, recording secretary; Mrs. Warren Thrasher, Springfield, corresponding secretary.

On Friday morning seventy-five school children from seven to eighteen entered a music competition sponsored by the Federation, and on Saturday afternoon these children filled three boxes at Severance Hall, guests at a performance of Pierné's "Children's Crusade" by the Cleveland Orchestra and chorus. M. A.

HARRISBURG FORCES IN MOZART FESTIVAL

Fifth Hearing of Mass in C Minor
Given by Chorus and Soloists
Under Ward-Stephens

HARRISBURG, PA., May 5.—The annual Mozart Festival was given here under the baton of Ward-Stephens on April 7 and 8, by the festival chorus of more than a hundred voices, assisted by soloists. The performances took

place in Grace Methodist Church, and were attended by large audiences.

The feature was the fifth local hearing of Mozart's Mass in C Minor, given by chorus and orchestra. The soloists were Carol Deis, Paceli Diamond, Earl Weatherford and Herbert Gould, all of whom acquitted themselves with much credit. The conductor's reading was imbued with deep religious feeling and the chorus responded excellently to his direction. On the same program a Bach organ number was given by Harry Rowe Shelley, and Miss Deis sang an aria from "Lakmé."

The afternoon program on April 8 presented a number of young artists from the Curtis Institute in Philadelphia. Tatiana de Sanzewitch, pianist, Paceli Diamond, mezzo-soprano, and the Elbee String Quartet, the members of which are Lily Matison and Frances Wiener, violinists, Virginia Majewski, viola, and Adrienne Barozzi, cello. The chamber organization played Haydn's Quartet in G Minor, Op. 77, No. 1. The other artists gave solo groups of much interest, Helen Croll accompanying Miss Diamond.

On the same evening, the chorus was again heard in Verdi's Te Deum in C for double chorus, excerpts from "Aida" and "Meistersinger" and other numbers. Earl Weatherford, tenor, and Herbert Gould, bass, were well received in solo groups. Members of the choir also sang incidental solos. The choral work in the Te Deum was especially effective.

Wagner's Tribschen Villa
Made Into Museum

LUCERNE, May 5.—The villa in Tribschen, on the Lake of Lucerne where Wagner lived for seven years, has been acquired as a museum. The building is under the supervision of the Municipal Council of Lucerne, which recently acquired the historic villa for this specific purpose. It will be used to house memorabilia of the composer.

CHICAGO RECITAL
EVENTS DELIGHTMcCormack Heads List of
Brilliant Concert
Givers

CHICAGO, May 5.—John McCormack gave his second recital of the season before a capacity audience at the Civic Opera House on April 3. The event was sponsored by the Woman's Auxiliary of the John B. Murphy Hospital as a benefit for that institution. Edward Schneider assisted Mr. McCormack as accompanist and piano soloist in a program that included Sir Arthur Sullivan's "Thou'rt Passing Hence, My Brother," in memory of Mr. McCormack's friend, Chauncey Olcott.

The Swedish Choral Club, under Harry T. Carlson, gave a program of part-songs and excerpts from Haydn's "The Creation" at an Orchestra Hall concert on April 6. The soloist was Dorothy Bowen, soprano, whose beautiful voice and mature vocal art were signally successful in Rossini's "Inflammatus." Besides Miss Bowen, the soloists in the Haydn excerpt were Edwin Kemp, tenor, and Robert Davies, bass.

Modern Piano Works Heard

An unusual program of contemporary piano music was presented by Cara Verson, at her recital at the Playhouse on April 4. Miss Verson has a flair for modern music. Her ability to give variety and color to the piano tone, and her understanding of the aims and intentions of the various composers represented, accounted for interesting presentations of Malipiero's suite, "Masks That Pass"; Szymanowski's "Scheherazade," Op. 34; Scriabin's Sonata, Op. 53; Bartok's Suite, Op. 14, and shorter pieces by Lecuona, Turina,

De La Vina, Pittaluga, Mompou, De Falla and Kodaly.

The Marshall Field and Company Choral Society, under Edgar Nelson, gave a miscellaneous program in Orchestra Hall on April 15. The Revelers, male quartet of radio fame, appeared in lieu of a soloist. The Halévy Choral Society, under Hy Reznick, presented a program of Jewish music and Chassidic Dance at Curtiss Hall on April 3.

A piano recital by Vitaly Schnee, brilliant resident pianist, at Kimball Hall on April 3, listed the sixth sonata of Anatole Alexandroff, contemporary Russian composer, and well-chosen novelties by Honegger, Ponce, Reger and Slonimsky. John Pane-Gasser, tenor of the Detroit Civic Opera Company, and Josef Rosenstein, violinist, appeared in joint recital in Orchestra Hall on April 10. Mr. Pane-Gasser disclosed brilliant high tones of genuine operatic calibre. Mr. Rosenstein, a promising youthful player, demonstrated progress since his appearance last season as soloist with the Chicago Symphony.

Chamber Music Programs

The Sebald String Quartet gave a program at Kimball Hall on April 13, giving excellent performance to quartets of Beethoven and Haydn, and the Schumann piano quintet, with the assistance of Elizabeth Moritz.

The Whitneys, a group of six members of a gifted family, gave a program of chamber music at the Cordon Club on April 17. The program listed a concerto by Alessandro Scarlatti, a vigorous and well written Divertimento by Robert S. Whitney, pianist of the group, Arnold Bax's one movement quartet for violin, viola, cello and piano, and an admirable performance of Schubert's "Trout" quintet.

Mischa Mischakoff, violinist, and Rudolph Reuter, pianist, gave a joint recital at Kimball Hall on April 12. Besides solo groups, the artists combined for performances of Strauss's Sonata, Op. 18, and Brahms's Trio in C Minor, Op. 101, with the assistance of Daniel Saidenberg.

Hazel King, lyric soprano, gave a recital at Kimball Hall on April 6. Helen Mary Burns, contralto, and Edgar Lustgarten, a fifteen-year-old cellist of remarkable gifts, gave a concert in the Young American Artists series at Curtiss Hall on April 14.

ALBERT GOLDBERG

Chester Tallman, baritone, with Edith Henry, accompanist, gave a short program of arias and songs at a bridge-tee, held recently at 24 East Sixty-second Street, for the benefit of the New York Opera Comique.

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Schools and Studios in Active Fortnight

Frank La Forge Heard on Radio with Pupils of La Forge-Berumen Studios

On April 19, Frank La Forge was the featured artist on the program "Musical Americana" over station WABC, giving a program of his compositions with the assistance of artist-pupils from the La Forge-Berumen Studios. Hazel Arth, contralto, revealing a voice of unusual beauty, carefully trained. Kathryn Newman, soprano, sang a song group with artistry. Harrington van Hoesen, baritone, introduced a new song, "Sailors," by Mr. La Forge, displaying a well-equalized scale and diction of a high order. Mary Tippet, soprano, sang a group with ample tone and technical facility. Mary Frances Wood contributed piano solos with charm and technical skill.

The La Forge-Berumen Musicale on Thursday, April 21, proved of particular excellence, with Miss Tippet supplying the vocal numbers and Mercedes Soler the piano solos. Miss Soler, a pupil of Ernesto Berumen, showed a good technique.

The weekly program on April 28 featured Mary Duncan Wiemann, lyric soprano. Her voice is brilliant and her diction excellent. Aurora Ragaini, pupil of Mr. Berumen, played two groups, with her customary charm and technique.

Final Musicale-Tea of Season Given at Attwood-Alberini Studios

The concluding musicale and tea of their season was given on Thursday afternoon, April 21, at the studios of Martha Attwood and Alessandro Alberini by their students and artists. A delightful program was presented, with Miss Attwood at the piano, by Agnes Strauss Weil and Mariette Willette, sopranos, Fred Thibedeau, baritone, Helen Brown, a thirteen-year-old soprano, Zora Layman, mezzo-soprano, and Nicholas Vasilieff, tenor.

Mr. Vasilieff began a week's activity at the Roxy Theatre with his group on April 29 and appeared in recital at Newark, N. J., on April 25, at Poughkeepsie, N. Y., on April 28, and at Ridgewood, N. J., on May 2.

Miss Attwood was the soloist in the annual Bach program at the MacDowell Club on April 17 and appeared the evening before with Beniamino Gigli and Nina Koshetz in a program at a banquet for Secretary of Labor Doak.

Mannes School Orchestra Plays Under Paul Stassévitch

The first of three special student concerts at the David Mannes Music School was given on the evening of April 27 by the Senior String Orchestra under Paul Stassévitch with assisting soloists. The program opened with the Vivaldi D Minor Concerto Grosso, followed by the Bach Italian Concerto for piano, played by Dora Richman, pupil of Frank Sheridan. The third group consisted of the Adagio from the A Major Quartet of Schumann and the Minuet and Musette from Bossi's "Intermezzi Goldoniani." The second soloist was Clotilde Mirabella, soprano, a pupil of Adrienne von Ende. Miss Mirabella sang "Zeffiretti lusinghieri" from Mozart's "Idomeneo," and was forced to repeat it. Mr. Stassévitch was her accompanist. The final number was Elgar's Introduction and Allegro for string quartet and orchestra.

Arthur Dann, pianist, a pupil of Newton Swift, was heard in a recital on the evening of April 18. Mr. Dann's program included Mozart's D Major and Schumann's G Minor Sonatas.

Juliette Alvin, French 'cellist, gave an invitation recital at the David Mannes Music School on April 13, with Arthur Dann at the piano. The program included works by Frescobaldi, Bach, Beethoven, Ravel, Fauré, Glazounoff and Schumann.

Students' Concerts Given by Music School of Henry Street Settlement

A students' concert was given by the Music School of the Henry Street Settlement in the Grand Street Playhouse on the evening of April 24. The solo participants included Florence Charlock, Ruth Corey, Sydney Beckerman, Herman Brower, Irving Laibson, Bernard Schein and Carrie Taub. A string trio composed of Anna Chasin, Nathan Koblick and Philip Kronenberg was heard, as were the children's chorus and the orchestra.

Leon Carson Presents Pupils in Studio Recital

Leon Carson, tenor and vocal teacher, presented three of his pupils in a recital on the afternoon of April 17. Ethel Bennet, soprano, Lillian Couche, contralto, and Henry Haberle, baritone, were those taking part. Vera J. Kerrigan accompanied at the piano. The program was a diversified one, including works by Verdi, Schubert, Denza, La Forge, Woodman, Wolf, Brahms, Manning, Church and Protheroe. The singers were in good form and were cordially received by the large group of friends in attendance. Mr. Carson will give his annual "Hour of Song" in Nutley, N. J., on May 15, presenting the entire group of pupils from his studios.

Charmbury Pupils Play at New Jersey College

Walter Charmbury presented six of his pupils in a piano recital at the New Jersey College for Women, New Brunswick, N. J., on April 14. The program was an elaborate one, including works by Bach, Mozart, Beethoven, Grieg, Debussy, Albeniz and Braun. The pupils revealed an intelligent approach to the music and were cordially applauded. Those participating were Lucille Sutphin, Doris Dow, Ruth Larsen, Genevieve Fullerton, Bella Firtel and Florence Smith.

Young Pianists Heard in Studio of Carl M. Roeder

Ten pupils of Carl M. Roeder were heard in a well-chosen program in Mr. Roeder's studio in Carnegie Hall on the evening of April 22.

Those taking part included Harriet Merber, Inez Palma, Marjorie Corin, Sylvia Melnick, Marjorie Fairclough, Haru Murai, Doris Frerichs, Gertrude Steinman, Edith Schiller and Katherine Braun. Miss Braun was also heard in a solo recital at the Barrington School, Great Barrington, Mass., on April 17.

Jessie Ward-Haywood Assisted by Dancer and Pianist in Recital

A program of poetry, music and dancing was given at the Haywood-Whitehead Studios in Steinway Hall on the evening of April 20 by Jessie Ward-Haywood, poet and diseuse, assisted by Virginia Whitehead, dancer, and Paul Sargent, pianist. The artists were well received in a program which included delightful readings by Mrs. Haywood of poetry with the musical settings played as accompaniment.

Anne Rockefeller Presents Pupil in Recital at Hotel Ambassador

Lurona Truman, pianist, artist pupil of Anne Rockefeller, was presented by her teacher at the Hotel Ambassador on the afternoon of April 27.

Miss Truman disclosed musical intelligence and an artistic approach to her program. The program included the Beethoven Thirty-two Variations, Scarlatti's Sonata in D Major, works by Debussy, Ibert, Scriabin, Gershwin and Dohnanyi. Miss Truman closed her re-

cital with Schumann's "Grillen" and "Romanze" and Chopin's B Flat Minor Scherzo. The young artist is planning to make her public debut in the autumn.

Cuban Pianist Wins Success in Recital at Three Arts Club

Merced Ramirez, artist-pupil of Alberto Jonás, recently gave a piano recital at the Three Arts Club in New York with decided success. Miss Ramirez, who hails from Havana, played an interesting program ranging from Bach and Beethoven to Ravel and Lecona.

Pupils of Jean Knowlton Give Recital in Princeton, N. J.

Three pupils of Jean Knowlton were heard in recital in Princeton, N. J., on April 25. Those taking part included Elizabeth Fetter and Margaret Dodds, sopranos, and Lillian Foerster, mezzo-soprano.

New York College of Music Students in Spring Recitals

The New York College of Music, of which August Fraemcke and Carl Hein are the directors, held a students' recital on May 6, in the school auditorium. Compositions of Beethoven, Brahms, Moszkowski, Moscheles, Vieuxtemps and Meyerbeer were performed.

Boston Schools

BOSTON, May 5.—Students from the department of applied music, in the College of Music of Boston University, gave the tenth in a series of recitals which included piano, vocal and violin numbers recently in Jacob Sleeper Hall. They were directed by Margaret Starr McLain of the College of Music faculty.

The Allegro from Mozart's Concerto in D Minor, played on two pianos by Paul Ladabouche and Raymond Havens, was one of the features of the afternoon's performance. Ruth Kramer offered numbers by Debussy and Schumann.

Madelyn Loy Page, soprano, sang songs by Hahn, Massenet and Delibes, accompanied by Annie Blanchard. Herman Lazarus, tenor, sang two numbers by Liza Lehmann, Robert Marden provided the accompaniment.

Violin solos were played by Irma Smith and Robert Cohen. Miss Smith, accompanied by Helen Amendola, played a movement from Spohr's G Major Concerto. Three movements from Grieg's Sonata for violin and piano, Op. 7, were given by Robert Cohen, accompanied by Frances Boothby.

Another concert under the auspices of the department of applied music of the Boston University College of Music in Jacob Sleeper Hall, on an afternoon recently, included vocal, violin, and piano works by a wide range of composers.

Helen Amendola, pianist, played two Bach preludes and fugues and Brahms's Intermezzo in B Flat Minor. Robert Marden, pianist, played the Nocturne in B Flat Minor by Chopin and the Rhapsody in B Minor by Brahms.

Mary Louise Barry, soprano, sang the aria of Poppaea by Handel-Bibb and "Vissi d'Arte" from Puccini's "Tosca," accompanied by Frances Allen. Schubert-Wilhelms' "Ave Maria" and Sarasate's "Gipsy Melodies" were played by Jeannette Klickstein, violinist, accom-

panied by Irma Smith. In conclusion a trio consisting of Miss Smith, Robert Cohen and Frances Boothby played Horatio Parker's "Trio Suite."

The recital was under the direction of Margaret Starr McLain, of the faculty.

The recent establishment of the Clara Kathleen Rogers Scholarship for vocalists has been announced by the New England Conservatory of Music. This has been made possible by a bequest of \$10,000 from the estate of Mrs. Rogers, noted concert singer and former member of the conservatory faculty. Use of the income is restricted to students who expect to do public singing and who lack the means for advanced study.

CAMBRIDGE, MASS., April 20.—A notable concert opened the evening series of the Longy School of Music recently. Mme. Renée Longy-Miquelle, daughter of the founder of the school, and herself its director for several years, was the guest artist. Mme. Miquelle is now at the head of solfège work at the Curtis Institute of Music in Philadelphia. She played the piano part of two quintets: one by Hure, for piano and strings, with the American String Quartet; and the second, by Beethoven, for piano, oboe, clarinet, French horn and bassoon, with a group of players from the Boston Symphony. On the same program, Howard Harrington, tenor, sang several groups, including two songs by his accompanist, Edwin Biltcliffe.

The members of the American String Quartet are Gertrude Marshall Wit and Ruth Collingbourne, violins; Edith Jewell, viola; and Hazel Theodorowicz, cello. The wind instrument players who joined Mme. Miquelle in the Beethoven work were: Louis Speyer, oboe; Paul Mimart, clarinet; H. Lorbeer, horn; and Abdon Laus, bassoon. Following the concert there was an informal social hour at which refreshments were served.

Chicago Schools

Sylvia Tell Joins Chicago Musical College Staff

The Chicago Musical College has announced the engagement of Sylvia Tell, premiere danseuse and pedagogue, who, beginning next September, will have charge of ballet, toe and interpretative dancing at the college.

CHICAGO, May 5.—The De Paul University Symphony Orchestra, under Joseph Konecny, gave a concert at De Paul Auditorium on April 17, with members of the De Paul Music School faculty as soloists. Arthur C. Becker, pianist, dean of the school of music, Sebastian V. Tufigno, violinist, and Anthony Tufigno, 'cellist, appeared in Beethoven's triple concerto in C Major, Op. 56. Helen Desmond Costello, pianist, played Saint-Saëns's G Minor Concerto, and John Rankel, baritone, sang "Vision Fugitive" from Massenet's "Hérodiade."

CHICAGO, May 5.—The In-and-about-Chicago Alumni of the Public School music department of the Columbia School of Music gave a tea at the Cordon on April 30. Arthur Kraft, tenor, president of the school, sang a group of songs, and Walter Spry, pianist, also of the faculty, played a group of classics and modern compositions. Robert Macdonald, director, and member of the piano faculty, supplied the accompaniments. Addresses were made by Mary Strawn Vernon, Ann Truntnyham and several members of the classes.

Kenneth M. Bradley, president of Bush Conservatory, was host at a reception in honor of Mr. and Mrs. Egon Petri recently.

CHICAGO HAS ACTIVE CONCERT FORTNIGHT

Choral Groups Present
Spring Programs
of Merit

CHICAGO, May 5.—The Paulist Choristers of Chicago gave their annual concert before a large audience at Orchestra Hall on April 28. The event marked the twenty-eighth season of the choir in Chicago. Proceeds of the concert will be devoted to the permanent establishment of a resident choir school. In a program which included sixteenth century works, modern Russian motets, fugues by Rheinberger and Bach, and two compositions by Daniel Protheroe, written for and dedicated to the group, the Choristers again displayed fine art under the inspiring direction of Father O'Malley. The soloists were Masters William Jordan and John Goodman, and George Lane, Walter Curran and Frank M. Dunford.

Apollo Club in Concert

The Apollo Club, whose existence, after various financial vicissitudes, is announced as assured, gave the final concert of its season at Orchestra Hall on April 18, presenting Mendelssohn's "Elijah." The chorus, considerably augmented, under the direction of Edgar Nelson, gave a performance that aroused the enthusiasm of a capacity audience. The soloists were Else Hartman Arendt, Isabel Zehr, B. Fred Wise and Theodore Harrison. Accompaniments were played by members of the Chicago Symphony Orchestra.

The Woman's Symphony gave the sixth and last program of the season under Ebba Sundstrom at the Goodman Theatre on April 18. The program listed Brahms's "Academic Festival" Overture, Beethoven's Symphony No. 8, "Three Episodes" by the late Adolph Weidig, played in memory of the composer, Strauss's Serenade for wind instruments, and the Prelude to Wagner's "Meistersinger." The soloist was Arthur Kraft, tenor, who sang Beethoven's "Adelaide" and "Durch die Wälder" from Weber's "Freischütz." Mr. Kraft's polished style was displayed to excellent advantage and resulted in an unusual success.

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The Chicago Singverein presented N. W. Gade's cantata "Die Kreuzfahrer" as the principal item of a concert in Orchestra Hall on April 24. The conductor, Dr. Sigrif Prager, was also heard as piano soloist in Franck's Variations Symphoniques, with Stanley E. Seder at the second piano. Willard Andelin, bass, contributed a group of solos.

The Mendelssohn Club gave a concert of miscellaneous works for male chorus at Orchestra Hall on April 9. Calvin Lampert, the conductor of the organization for several seasons, was announced to be directing his last concert, having tendered his resignation recently. The soloist was Nina Koshetz, soprano.

Thomas Soloist with Chorus

The Chicago Welsh Male Choir gave its annual concert at Orchestra Hall on April 29, singing in the customary rousing manner under the direction of Dr. Daniel Protheroe. The soloist was John Charles Thomas, who was acclaimed for his superb singing of two varied groups of songs, and was forced to add a number of encores to his printed list.

An all-Brahms program, consisting of three quartets, left music-lovers indebted to the Sebald String Quartet, in its last concert of the season at Kimball Hall on April 24. The Philharmonic String Quartet, composed of Chicago Symphony players, again won an enthusiastic reception in its second concert in the foyer of Orchestra Hall on April 20, playing quartets by Haydn, Prokofieff and Ravel.

Marie Cowan, organist, and John MacDonald, bass, were presented in joint recital at Kimball Hall on April 18 by the Society of American Musicians. The two gifted young artists were winners of the Bertha Ott award.

Recitalists Applauded

Jacob Hannemann, a resident pianist with a large following, gave a recital in Kimball Hall on April 20. Catherine Saurer, pianist-composer, gave a recital in the Young American Artists Series in Curtiss Hall on April 21. Glenn Most, bass-baritone, appeared in recital in Kimball Hall on April 21, and in the same hall on April 27, Virginia Vanderburgh, pianist, and Rosa Menzon Kenne, soprano, appeared in joint recital. Milla Dominguez, Mexican soprano, and Clarita Martin, exponent of Spanish dances, gave their second joint recital of the season in the Goodman Theatre on April 22.

Choruses in Concert

The annual concert of the combined men's and women's choruses of the Illinois Bell Telephone Company was given before a capacity audience in Orchestra Hall on April 27. Dr. Daniel Protheroe conducted. The soloists were Robert Macdonald, pianist, who was compelled to add an encore to a brilliantly played group of pieces by Scarlatti, Strauss and Strauss-Schulz-Evler, and Florence Kossak, soprano.

Eusebio Concialdi, baritone, gave his annual recital before an approving audience in Cohan's Grand Theatre on April 24. Alexander Corado, gifted lieder singer, gave a recital in Kimball Hall on April 29. The program listed interesting new songs by Alexander Sebald, Dr. Albert Noelte, and Frederick A. Stock. Mlle. Renée Nizan, French

organist, was heard in concert in Kimball Hall on April 25.

ALBERT GOLDBERG

LOS ANGELES ENDS
ORCHESTRA SEASONPhilharmonic Is Assured
for Two More Years—
Ensembles Heard

LOS ANGELES, May 5.—Amid resounding applause, the Philharmonic Orchestra closed its thirteenth season on Sunday afternoon, April 24. The program included the Franck Symphony, Liszt's "Préludes," the Overture to Weber's "Oberon," and the "Liebestod" from Wagner's "Tristan." The orchestra played superbly throughout. An appreciative audience gave insistent evidence of its appreciation for the work of the players and Dr. Artur Rodzinski, who concluded his second season as conductor.

Despite handicaps that have beset the managerial pathway, much credit should be given to Manager George Leslie Smith for the progress of the organization. There has been a gradual increase in attendance and interest on the part of the general public. Through the munificence of William A. Clark, Jr., Los Angeles is assured of its enviable symphony for another two years.

Request Program Given

The usual request program was presented in the last regular mid-weekly concerts on the preceding Thursday night and Friday afternoon. The orchestra played exceedingly well in Tchaikovsky's Fourth Symphony, Brahms's "Academic Festival" Overture, Ravel's suite from "Daphne et Chloe," and Bach's Toccata and Fugue in D Minor. At the previous Sunday afternoon concert, Judith Poska, violinist, was the soloist in the Conus Concerto, and Tchaikovsky's Sixth Symphony, excerpts from Rimsky-Korsakoff's "Night in May" and from Wagner operas were heard. On April 16, the orchestra gave the second and last of the Young People's Concerts, sponsored by the women's committee of the orchestra under the leadership of Mrs. Cecil Frankel. The program, with comments by John Henry Lyons, included works of Taylor, Tchaikovsky, Mozart, Weber and Wagner. The hall was packed with youthful listeners. It is hoped that the series will not only be continued another season, but will be enlarged.

HAL DAVISSON CRAIN

STOCK PLEADS FOR
CHICAGO'S SUPPORTFinal Concerts of Symphony
Marked by Leader's
Appeal

CHICAGO, May 5.—A stirring appeal for continuance of the Chicago Symphony was made by Frederick Stock, its conductor, at the final concerts of what may be the organization's final season, on April 21 and 22. For these concerts Mr. Stock chose a list as well-loved as it is familiar. Conductor and men were on tiptoes to make the occasion memorable and the playing was without exception superb. The program was as follows:

"Leonore," Overture No. 3.....Beethoven
Symphony No. 1 in C Minor.....Brahms
Excerpts from Act III, "Tristan and Isolde".....Wagner
(Arranged for concert performance by Frederick Stock)
Prelude to "Meistersinger".....Wagner

At the conclusion the audience called Mr. Stock back repeatedly and the orchestra tendered him a fanfare, the second consecutive week in which this tribute had been paid.

In a lengthy speech, not untinged with pathos, Mr. Stock spoke frankly on the orchestral situation, first lauding the splendid group of musicians which compose the orchestra. "What is wrong with Chicago?" was the text of his address. He drew comparisons of the support extended to fine music by other communities, and spoke feelingly of the growing indifference of the Chicago public. He concluded with a plea for renewal of subscriptions and for sufficient endowment that the orchestra would not have to experience the periodic difficulties which have of late years harassed its existence.

ALBERT GOLDBERG

Artist Pupils of Adelaide Gescheidt
Heard in Songs, Arias and Ensembles

Artist pupils of Adelaide Gescheidt were presented in recital at the Gescheidt Studios on Wednesday evening, May 4. Mary Aitken, soprano, Mary Hopple, contralto, Earl Weatherford, tenor, Romley Fell, baritone, and Foster Miller, bass-baritone, a recent Naumberg winner, presented solo groups and duets. The second part of the program was given over to excerpts from operatic scenes of "Walküre," "Traviata" and "Favorita" by the above named artists and Helen Harbourn, soprano. The performers sang with spirit and artistry and were well received. Stuart Ross and Kurt Ruhrseitz accompanied.

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"FIRST TIMES" IN SIMFONIETTA LIST

Philadelphia Forces Give Novelties by Bloch, Whitmer and Lourié

PHILADELPHIA, May 5.—An evening of novelties was given in the third and final concert of the Chamber String Simfonietta in the Bellevue ballroom on April 27, with Fabian Sevitzky conducting. The Simfonietta was assisted by the admirable A Cappella Choir, Harold W. Gilbert, conductor, and by a group of musicians including John A. Fischer, flute, Louis DiFulvio, oboe, Jules Serpentin, clarinet, Frank Del Negro, bassoon, Clarence Mayer, horn, and Allan Farnham, piano.

American premieres were given to Frescobaldi's Toccata, arranged for string orchestra by Henry Piller, and Arthur Lourié's Concertino and Divertissement. Local first hearings were given to T. Carl Whitmer's "When God Laughed" and Ernest Bloch's "Four Episodes." A Corelli suite and Arensky's "Variations on a Theme of Tchaikovsky" were the additional numbers, the latter being the composer's own string orchestra arrangement of the slow movement of his A Minor Quartet.

Mr. Whitmer, who was present and took a bow, sought for "absoluteness in choral music," and his cantata contained unusual and effective writing for the voice. Modernism is evident, though not rampant, in the Lourié numbers, the Concertino, for full strings much divided, and the Divertissement for violins and violas, with interesting use of atonality. The Bloch group for chamber orchestra, a recent composition, enlisted the Simfonietta and the woodwind auxiliaries. The episodes bear the titles "Humoresque Macabre," "Obsession," "Calm" and "Chinese," each strongly individualized and atmospheric.

Mr. Sevitzky brought keen intelligence and splendid musicianship to the task of interpreting this varied list.

Concert Given for Children

The annual children's concert of the Simfonietta was given on April 30 in the auditorium of the Penn Athletic Club, to the joy of a large assemblage of youngsters.

Of special delight to the youthful audience was the "Musical Alphabet" by Arkady Dubensky, New York composer, in which such familiar figures as Mickey Mouse appeared on the screen as supplement to the music. National dances in costume were presented under the direction of Mikhail Mordkin.

On April 17, the Cremona Quartet gave its final concert of the season at the Plays and Players Club. A feature was the first public performance of three movements from a sextet for two violins, two violas and two cellos by Samuel L. Laciari, music critic of the *Public Ledger*. This work, composed fifteen years ago, is naturally free from the heresies of musical modernism. There are in it melodic fertility and originality, freshness of attitude and originality, freshness of attitude and skilled craftsmanship. The quartet, the associate artists and the composer all received recalls. The other numbers on the program were the Haydn Quartet in G Major, Op. 77, No. 1, and the Brahms Quartet in A Minor, Op. 51, No. 2. The members of the playing group were Schima Kaufman, James Bloom, William Greenberg and Frank Miller. Paull Ferguson, viola, and Samuel Geschichter, cello, supplemented them in the Laciari work.

The Symphony Club, founded twenty-

Virginia Holds Folk Music Festival



Virginia State Chamber of Commerce

A Group of the Folk Musicians Who Gave Picturesque Color to the State Choral Festival Recently Held in Richmond, Virginia

(Continued from page 18)

boy tunes of the West, the influence of Rachmaninoff was felt. It is a work that was originally written for two pianos, and has only been very recently orchestrated. It was interesting to speculate whether the inclusion of "Les Préludes" on the program was a deliberate effort to show the similarity between Liszt's horn theme and the English folk tune, "We Won't Go Home 'Till Morning."

John Powell's "Natchez-on-the-Hill" roused such a storm of applause that Mr. Kindler had the orchestra repeat it. The audience rose in tribute to the composer. The composition is based on three Virginia folk dances, "Natchez-on-the-Hill," "The Hog-eyed Man" and "The War-whoop," but reveals con-

tinuity of musical thought and balance of thematic material. It is a spirited and vital work, one which shows again the melodic beauty of the old modes, and value of the English tradition to American art music.

Sibelius's "Finlandia" was a fitting close, not only to this program, but to the entire week of festival music. The composer's works have a universal appeal, although he expressed himself through an idiom that is peculiar to Finland. Nationalism is a broadening rather than a limiting factor, for purely personal idiosyncrasies are banished by the wider experiences of mankind. It is the goal toward which the Virginia State Choral Festivals are striving, and it is, or should be, the aim of American music in general.

two years ago by Edwin Fleisher, gave its annual concert on April 24 before a large audience in the Academy of Music. The rich resources of the Fleisher collection were drawn upon for an unhackneyed program, containing numerous items new to Philadelphia, some of which had American premieres. Among them were Leo Weiner's transcription of Bach's spirited C Major Toccata; the "Forest Music" of Paul Graener, an agreeable and atmospheric work, with echoes of "Siegfried"; "Andalouse" by Juan Lamote de Grignon, a living Spanish composer, who knows his native soil; and Viteslav Novak's "Slovakian" Suite, another well constructed work, strongly nationalistic in tone. The Junior Orchestra, under Erwin H. Groer, played the last work, and also gave a lively reading of the melodious overture to Cimarosa's "Secret Marriage." The Senior Or-

chestra played the other numbers under William F. Happich, for many years director of the Symphony Club, who obtained fine results. As a tribute to the memory of Helen Fleisher, Santoliquido's impressive "The Sainted Souls of the Dead" was given. A feature was the Mozart Quartet Concertante, well played by Bernard Raphael, oboe; Claude McGinnis, clarinet; Horace Johnstone, horn, and A. Dooner, bassoon.

The Little Symphony, a group of more than two score professional musicians, some of them former members of the Philadelphia Orchestra, gave its second concert for the benefit of unemployed musicians on April 19 in the auditorium of the Y. M. H. A., under J. W. F. Leman. Stephen Santo, baritone, sang the aria "Eri Tu" by Verdi and Erl Beatty, pianist, was heard in Chaminade's Concertstück, Op. 40.

MATE B. BRANCH

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W. R. MURPHY

MUSIC BY AMERICAN WOMEN COMPOSERS

(Continued from page 20)

American Association of University Women when Elena deSayn, violinist, interpreted delightfully two sonatas by Gena Branscombe and Mary Carr Moore, and a number of shorter pieces by Mrs. Moore and Louise Crawford. Carolyn Boardman MacDonnell, soprano, sang a group of songs by Bonita Crowe of Georgia, accompanied in one of them by Miss deSayn, and Edward Vaccaro, cellist. Lulu Jones Downing read her "Pipes of Pan," and had as her soloist in the interpretation of two songs Mrs. Ruth Weidemann of California, contralto. Each composer was at the piano for her works. Winifred Lake-mann was the pianist for the sonatas.

Settings of Seton Poems Heard

Later on the same evening a program of music to verses by Grace Thompson Seton, national president of the League, was presented at the Sears Roebuck Gallery. The compositions were Marianne Genet's "Caravan" Suite, sung by Mme. Stalinska, and Mr. Anderson, with string accompaniment by players from the National Symphony, "The Simoon," given a fine rendition by Arthur M. Tabbutt, and "Lilie of Arcady" and "Sea Love," sung by the Male Quartet from the American University Glee Club, Mr. Randall, director; and Mrs. Emery's "Flower Cycle," sung by Mrs. Randall, with violin and cello accompaniment; "My Soul Ship," by the Capital City Choristers with string accompaniment, and "I Peer in the Dark," by the Chaminade Glee Club. Three songs by Francesca Vallejo were delightfully interpreted by Mr. Anderson, with string accompaniment. Each composer was at the piano.

On the afternoon of April 24, a Women Composers' Concert was presented at the Women's City Club, when Mrs. Moore's Quintet for piano and strings was played by the composer and a quartet of National Symphony players. Other works were a string quartet and a song group by Marjorie E. Dudley of South Dakota, who received an ovation for her fine compositions; three groups of songs by Josephine Forsyth, and Phyllis Fergus's inimitable "Story-Poems." Miss Dudley's songs were sung by LaVergne Simms Fairchild, soprano. Each composer appeared in her works.

At the Authors' Breakfast, a mixed double quartet, made up of Mmes. Randall, Stalinska, Halbach and Kolb, and Messrs. Anderson, Caldwell, Randall and Tabbutt, was heard by some 700 people in Gena Branscombe's "God of the Nations" and Mrs. H. H. A. Beach's "Song of Liberty" and "The Year's at the Spring," with each composer at the piano.

DOROTHY DEMUTH WATSON

Albert Morini, European Concert Manager, Visits New York

Albert Morini arrived in New York on April 12 to complete negotiations for presenting a chorus from this country in Europe in the coming season. Mr. Morini has been identified in the past with the European tours of the Westminster Choir and the Hampton Institute Choir. He plans to remain in this country until May 15 and is staying at the Hotel St. Moritz in New York.

Mr. Morini has announced that he has arranged for a second American visit in the coming winter by the Prague Teachers' Chorus. He will present in this country next season Mme. Ruzena Herlinger, Czech lieder singer. Mme. Herlinger has won prominence in Vienna concert circles in recent years, appearing especially in many concerts of modern music.

Passed Away



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Jose Mardones

News was received late last week of the death in Madrid on May 4 of Jose Mardones, operatic bass, for ten years a member of the Metropolitan.

Mr. Mardones was born in Pontecha, Spain, in 1869. He was largely self-taught, though he studied for opera at the Madrid Conservatory. He made his debut in South America and appeared in Europe for the first time in Lisbon. He sang with the Boston Opera Company for several seasons and made his Metropolitan debut as Ramfis in "Aida" on Nov. 12, 1917.

The death of his son in Spain in 1927 caused Mr. Mardones to ask to be released from his contract, which request was granted, although he was one of the most popular artists in the company.

Mrs. Richard Copley

TEANECK, N. J., May 5.—Cissilin A. J. Copley, wife of Richard Copley, one of New York's prominent concert managers, died in hospital in Kearny, N. J., on May 1, as the result of an injury received while motoring on April 26.

Mrs. Copley, with her father, Edward T. Mills, of Hackensack, was returning from Asbury Park. Slowing up her automobile behind a trolley car which was about to stop, Mrs. Copley was struck between the eyes by a stone which crashed through the windshield. She was taken immediately to the hospital, where she was found to be suffering from a fracture of the skull. Within twenty-four hours her condition had improved to such an extent that it was thought she would be able to return home in a few days. On April 28, however, her condition grew worse and she died early on the morning of May 1.

Mrs. Copley was born in Shrewsbury, England, fifty-two years ago, and was brought to this country when a small child. She had lived in Teaneck for the past eighteen years and was very active in civic improvements of various sorts. During the war she was an indefatigable worker in the cantonments in the neighborhood.

Funeral services were held on May 3 in St. Mark's Episcopal Church, Teaneck, for the building of which she was largely responsible. During the services, which were conducted by the Rev. Richard Baxter, Archdeacon Augustine Elmendorf and the Rev. W. J. White, the first movement of Beethoven's "Moonlight" Sonata was played by Josef Hofmann, the distinguished pianist, a friend of the Copleys for thirty years, during the greater part of which Mr. Copley has been his manager.

Besides her husband and father, Mrs. Copley is survived by one daughter, Mrs. Myron Hendee.

Erik Meyer-Helmund

Word was received from Europe last week of the recent death of Erik Meyer-Helmund, composer, known in this country largely through his songs, which were popular a generation ago.

Born in Petrograd, April 25, 1861, Meyer-Helmund had his first lessons with his father. He later in Berlin studied singing with Stockhausen and composition with Kiel. He also had voice lessons in Milan with Varlai. From 1881 to 1906, he travelled extensively as a concert singer, introducing his own songs, more than 200 of which have been published, many with words written by himself. The most popular of these in this country were "The Daily Question" and "I'm Dreaming of Thee, Margarita." He composed a number of operas and ballets which achieved popularity, among which were "Margitta," produced in Magdeburg in 1889, "Der Liebeskampf" in Dresden in 1892, and the ballet "Rübezahl" in Leipzig, 1893. He also wrote works for chorus, a few piano pieces, a Fantaisie for Violin and Orchestra and a Serenade for Orchestra.

John Orth

BOSTON, May 5.—John Orth, pianist and composer, who had been a pupil of Liszt, died at his home here on May 3.

Mr. Orth was born near Annweiler, Germany, in 1850, and was brought to America when a year old by his parents, who settled in Taunton, Mass. He began the study of piano when he was eight, and at twelve years was playing the organ in a Taunton church. He studied in Boston, taught, and also played in churches to save money for study abroad. From 1870 to 1875 he studied in Europe with Kullak, Lebert, Pruckner, Deppe and Liszt. He also studied composition with Weitsmann, Kiel and Schwarwenka. His published compositions number about fifty, and he also did editing for various publishers. He is survived by two sons, Harold and Carl Orth.

Richard Charles Roetger

LARCHMONT, N. Y., May 5.—Richard Charles Roetger, vice-president of the Central Hanover Bank and Trust Company of New York, and treasurer of the Juilliard School of Music, died at his home here on April 24.

Mr. Roetger was born in New York in 1885 and had been connected with the bank since 1907. Mr. Roetger is survived by his mother, his wife and two sons.

Leo Tecktonius

PARIS, May 1.—Leo Tecktonius, pianist, well known both in Europe and the United States, died here on April 24 after an illness of fifteen months.

Mr. Tecktonius was born in Kenosha, Wis., in 1883, and received his education in Racine, Wis., Berlin and Paris. He studied with Emil Liebling in Chicago and with Godowsky, Gernsheim and Moszkowski and Widor in Europe. He made his debut in 1902 and was heard on several tours of the United States, the first in 1905. He also appeared widely in Europe. Mr. Tecktonius had made his home in Paris for many years. He is survived by one brother, living in Racine.

Lucille Chalfant

Lucille Chalfant, American opera soprano, was found dead, apparently of poison, in a rooming house in Berlin on May 2, where she was known as "Annie Lind."

Miss Chalfant was born in Pueblo, Colo., about forty years ago. Her family name was Collins. She worked her way through the University of Southern California, and appeared in light and grand opera as well as in concert. When the Capitol Theatre was opened, she was chosen as prima donna for the first week. She appeared as Gilda in "Rigoletto" in Paris in 1925.

CLEVELAND OPERA SEASON DRAWS THRONGS

Four Performances by the Metropolitan Rouse Enthusiasm

CLEVELAND, May 5.—The ninth annual season of the Metropolitan Opera Company at Public Auditorium drew nearly 35,000 people to four performances on April 21, 22 and 23. This was the sixth season held with no deficit under the local management of the Northern Ohio Opera Association, Senator Robert J. Bulkley, chairman, cooperating with the city of Cleveland.

The capacity attendance of 8300 for "Lakmé" on the opening night was augmented by visitors from out of town. Their reward was in the stage spectacle of the second act and in the beautiful singing of Lily Pons in the title role. The cast also included Gladys Swarthout, Frederick Jagel and Ezio Pinza, and Rita De Laporte, premiere danseuse. Louis Hasselmans conducted.

Ovations for Singers

On Friday night the triumph of Lucrezia Bori and Beniamino Gigli in "Manon" created the greatest enthusiasm, which overflowed in applause during the third act, when the soprano acknowledged a prolonged ovation. With Mr. Hasselmans again conducting, the principals included also Mario Basiola (singing for Lawrence Tibbett, who was ill), Léon Rothier, Angelo Bada and George Cehanovsky.

On Saturday afternoon, under Mr. Hasselmans, in "Tales of Hoffmann," the singers who provided a fascinating performance were Miss Pons, Miss Bori, Leonora Corona (replacing Grace Moore), Miss Swarthout, Armand Tokatyan, Mr. Tibbett, Paul Ludikar, Angelo Bada and others.

Tullio Serafin was the conductor on Saturday night for "Gioconda," with Rosa Ponselle in fine voice as the heroine, her sister Carmela making a

very good impression as Laura, Giovanni Martinelli, Ezio Pinza, Henriette Wakefield and Mario Basiola comprising a cast for which the huge reaches of the Auditorium had no terrors.

MARGARET ALDERSON

MUSICIANS TAKE SHIP FOR EUROPEAN PORTS

Many Artists on Passenger Lists of Transatlantic Liners Leaving New York

The exodus of musicians continues as the season wanes and many prominent artists leave for European ports practically every day.

On the Albert Ballin, on April 20, were Gustav Schützendorf, baritone of the Metropolitan, and Gregor Piatigorsky, 'cellist. Alfio Tedesco and Rudolph Laubenthal, tenors of the Metropolitan, sailed on the Augusta and the Statendam, respectively, on April 22.

Lucrezia Bori sailed on the Aquitania on April 27. After three months in Europe, Miss Bori will return early in August and go to the Adirondacks until the opening of her concert season in October. Two days later Tullio Serafin, conductor, and Giuseppe de Luca, baritone, both of the Metropolitan, sailed on the Saturnia.

Artur Bodanzky, conductor, and Angelo Bada, tenor, of the Metropolitan, and Yehudi Menuhin, violinist, sailed on the Ile de France on April 30. Yehudi is scheduled to make his final appearance of the season in the Salle Pleyel, Paris, and then to take six months' rest.

Eugene Ormandy, conductor of the Minneapolis Symphony, left on the Deutschland on May 4 with his wife. They will spend the summer in Vienna and the Tyrol. Robert O'Connor, pianist, was scheduled to sail on the Europa on May 11, to pass July and August in Salzburg.

Augusto Vannini

BOSTON, May 5.—Augusto Vannini, for many years clarinetist in the Boston Symphony and also a teacher of singing, died here on Aug. 29.

Mr. Vannini was born near Florence, Italy, and began his musical education at an early age. He studied clarinet under Marasco at the Liceo Benedetto Marcello in Venice, graduating with honors. He played in Rio Janeiro for several years and came to Boston in 1896, joining the Boston Symphony in 1900. He also conducted the Boston University Symphony and was a member of the faculty of the New England Conservatory.

Edward Broome

TORONTO, May 5.—Edward Broome, organizer of the Toronto Oratorio Society and a church organist, died here on April 28.

Edmund Lincoln Baylies

Edmund Lincoln Baylies, corporation lawyer and for many years a member of the board of directors of the Metropolitan Opera Company, died at his home in New York on April 29.

Mr. Baylies was born in New York in 1858, and was graduated from Harvard in 1879. He took law degrees at both Harvard and Columbia in 1882. Mr. Baylies was a member of the board of directors of the Century Opera Company, which produced grand opera in English in the Century Theatre during the seasons of 1913-14 and 1914-15. He was also a trustee of the Cathedral of St. John the Divine and various civic and business organizations. He had been connected with several of the

prominent legal firms in New York, but since 1926 maintained his own offices. Mr. Baylies is survived by his wife and one brother.

J. Fritz Hartz

WORCESTER, MASS., May 5.—J. Fritz Hartz, one of the most active choral leaders in New England, died here on April 21, after a three days' illness. He received his musical education under Louis C. Elson of Boston and at the New England Conservatory of Music.

Mr. Hartz, who was fifty years old, had been organist and musical director at First Lutheran Church in this city since 1904, except for seven years when he occupied a similar position in St. Paul.

J. F. K., Jr.

Mrs. Thomas L. St. Denis

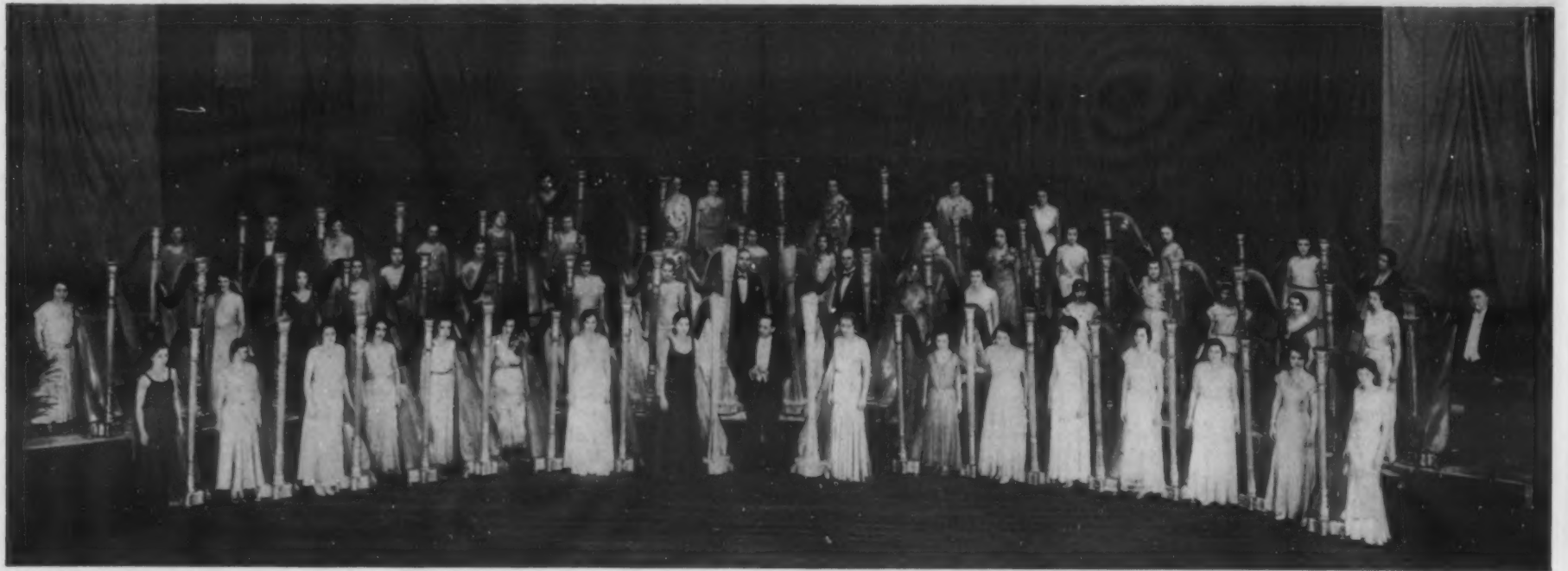
LONG BEACH, CAL., May 5.—Mrs. Thomas L. St. Denis, mother of Ruth St. Denis, died here on April 28.

Mrs. St. Denis, who was eighty-six years old, had been in poor health since falling and breaking her hip in 1928. She claimed to have been the first woman to be graduated from the medical school of the University of Michigan, but had never practiced medicine. For years she had toured as a lecturer, advocating reform in women's dress. Besides her daughter, she is survived by a son, B. St. Denis of Hollywood, Cal. Her husband, Thomas L. St. Denis, a native of England, died in 1918.

Katherine A. T. Bremer

Katherine A. T. Bremer, widow of the late Alexander H. W. Bremer, and a former soprano in grand and light opera, died at her home in New York on April 21.

National Harpists' Association Holds Syracuse Convention



Scene at the Twelfth Annual Festival of the National Association of Harpists, Inc., in Lincoln Auditorium, Syracuse, N. Y. Carlos Salzedo, President of the Association and Festival Soloist, is seen in the front row, centre. Grace Weymer, President of the Syracuse Chapter, who was Festival Manager and Soloist, is at the left of Mr. Salzedo, and Eleanor Shaffner, President of the North Carolina Chapter, Soloist, at his right. Others in the group are: Second row, back of Mr. Salzedo, Melville Clark, Treasurer of the Association; back of Miss Shaffner, William Place, Jr., Founder of the Association; to his left, Vivian Place, President of the Worcester Chapter; and at the extreme right, Van Veatchon Rogers, Vice-President of the Association. Four Harps of Modern Design Were Used by the Soloists at Centre

SYRACUSE, N. Y., May 5.—More than fifty harpists were heard in an ensemble under the direction of Carlos Salzedo, president, when the National Association of Harpists, Inc., held its eighth festival concert in Lincoln Auditorium on the evening of April 16. This was the opening event in a convention which continued on April 17, with sessions at the Hotel Syracuse. A large audience attended the concert.

The entire ensemble, under Mr. Salzedo, played an arrangement of "The Song of the Volga Boatmen," a "Triptic Dance" and a setting in canon form of the old French round "Frère Jacques." Mr. Salzedo was heard in two groups, including a Pescetti Sonata, works by Gluck and Handel, and three of his compositions, "Chanson dans la Nuit," "La Désirade" and "Whirlwind." Grace Weymer, festival manager, led an ensemble of fifteen

harpists from her class at Syracuse University in three old-time works. Bach's Sixth French Suite, in arrangement for three harps, was played by Miss Weymer, Eleanor Shaffner and Mr. Salzedo. The final number was Ravel's Introduction and Allegro, played by Miss Weymer, with the accompaniment of strings, flute and clarinet, given by members of the Syracuse University Symphony.

The twelfth annual meeting of the Association was held on Sunday morning, with Mr. Salzedo presiding. In the afternoon an open forum was conducted by Van Veatchon Rogers, vice-president, and Melville Clark, treasurer. Other officers of the organization are Salvatore di Stefano, vice-president, and Alice Hills, financial secretary. The organization has chapters in many states.

SAN ANTONIO HEARS VAN GROVE OPERA

"Music Robber" Given by Resident Singers

SAN ANTONIO, May 5.—Isaac Van Grove's opera comique, "The Music Robber," the libretto of which, by Richard L. Stokes, is based on an episode in Mozart's life, was presented at the San Pedro Playhouse before a capacity audience recently. The production was under the sponsorship of the Tuesday Musical Club, of which Mrs. Eli Hertzberg is president. Walter Dunham conducted, and Harry and Florence Griffith directed the stage. An orchestra of sixteen players was used. The cast included Alex Johnston, Zuleme Herff Simpson, Cuthbert Bullitt, Robert Burns Campbell, Betty Longaker Wilson, William Irby, Paul Mellenbruch, Manfred Gerhardt and Joseph Burger. A large chorus assisted.

The Municipal Oratorio Society, Carl Venth, conductor, sang Mr. Venth's "Hiawatha's Wooing" on April 9 in the auditorium of Thomas Jefferson High School. The soloists were Betty

Longaker Wilson, soprano; Mary Aubrey Keating, contralto; Robert Burns Campbell, tenor; George Baker, baritone. Accompanists were Ola Gullledge, pianist; Ruth Howell, Marjorie Murray, Mrs. T. M. Wheat, George Gyle, violinists.

Cecile de Horvath, pianist, was presented in a concert on April 5 in the Gunter Hotel Ballroom, in the series sponsored by the San Antonio Civic Music Association. The Faculty Club of Westmoorland College presented David Griffin, baritone, in a program on April 8. Norma Owen was the accompanist.

The Composers' Club held its third competitive concert of the season recently in the Plaza Hotel Ballroom. Works given were by Carl Venth, John M. Steinfeldt, Louise D. Fischer, Francis de Burgos, George May Randolph, Alice Mayfield, Ferdinand Dunkley and Stella Stacy.

A composition by Kathleen Blair, "He Restoreth My Soul," was presented by the Tuesday Musical Club in a vesper recital on April 10 at Christ Episcopal Church.

GENEVIEVE M. TUCKER

WASHINGTON HEARS PAN AMERICAN MUSIC

Aida Doninelli Is Soloist in Annual Concert by Service Orchestra—Scott Works Presented

WASHINGTON, MAY 5.—An audience of nearly 3000, led by Mrs. Herbert Hoover and Mrs. Benjamin Harrison, and including diplomatic representatives, gathered in the Hall of the Americas at the Pan American Union Building to mark Pan American Day on April 14. A program of Latin American music was given by Aida Doninelli, soprano of the Metropolitan Opera, a native of Guatemala, and the United Service Orchestra. Captain William J. Stannard, leader of the Army Band, Captain Taylor Branson of the Marine Band, and Lieutenant Charles Benter of the Navy Band, each conducted several numbers. Miss Doninelli won her audience especially with an air from the opera "Il Guarany" by Gomes, accompanied by the orchestra. In her other numbers, Erich Riede was the assisting pianist. The singer received flowers. A cornet solo, "Indiana," by Santero Maigue of Argentina, was played by Winfred Kemp.

A concert of works by John Prindle

Scott was presented on April 11 in the Barker Hall, of the Y. W. C. A., before a large audience. Among the soloists appearing, the work of Ruby Potter, soprano, Herman Fakler, bass, and William Santelman, violinist, was outstanding. The Elizabeth Somers Glee Club and the Chesapeake and Potomac Male Chorus were heard.

A program of skillfully played two-piano music was given by Robert Ruckman and Emerson Meyers in the Hotel Willard on April 21. Mozart's Sonata in D Major and "Liebeslieder" of Brahms, were presented.

DOROTHY DE MUTH WATSON

Announce Concerts for Symphony Hall in Boston Next Season

BOSTON, May 5.—Two courses of concerts have been arranged for Symphony Hall next season. Five Sunday afternoon events will include recitals by Serge Koussevitzky as contrabassist; Lily Pons, John McCormack, Josef Hofmann and the English Singers. Five week-day evening concerts will be given by Yehudi Menuhin, Lotte Lehmann, John Charles Thomas, Sergei Rachmaninoff and the Don Cossack Russian Male Chorus.

W. J. P.

MENUHIN CONCLUDES SERIES IN ATLANTA

McDonald Concerts for Next Season Announced—Music Club Elects Officers

ATLANTA, MAY 5.—The All-Star Concert Series, under the local direction of Marvin McDonald, was concluded with an appearance by Yehudi Menuhin on a recent date. The violinist was given marked ovations by the audience of 4000, assembled from various cities in Georgia and adjoining states from North Carolina to Louisiana.

Mr. McDonald has announced that his 1932-33 series will include Lily Pons, Jascha Heifetz, the Barrère Little Symphony, José Iturbi, Lawrence Tibbett, and Grace Moore and Richard Crooks in a joint program.

Helen Coyne Riley, who came to Atlanta three years ago as the representative of the Juilliard Foundation

of New York, to establish and direct the Atlanta Music Centre, was elected, president of the Atlanta Music Club at its April meeting. She succeeds Mrs. Walter Bedard, who has served for two consecutive terms.

The other officers elected were: J. Lee Edwards, first vice-president and chairman of membership; Mrs. Thad Morrison, second vice-president and chairman of the Morning Musicals; Mrs. Ruth Rankin Rutherford, third vice-president and chairman of the Study Course; Ruth Dabney Smith, fourth vice-president and director of the Junior Music Club; Mrs. Jane Mattingly, recording secretary; Mrs. Harold McKenzie, corresponding secretary; Mrs. Clifford Hatcher, treasurer, and Mrs. J. Lee Edwards, assistant treasurer.

HELEN KNOX SPAIN